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THE NEW YORK DRAMATIC MIRROR

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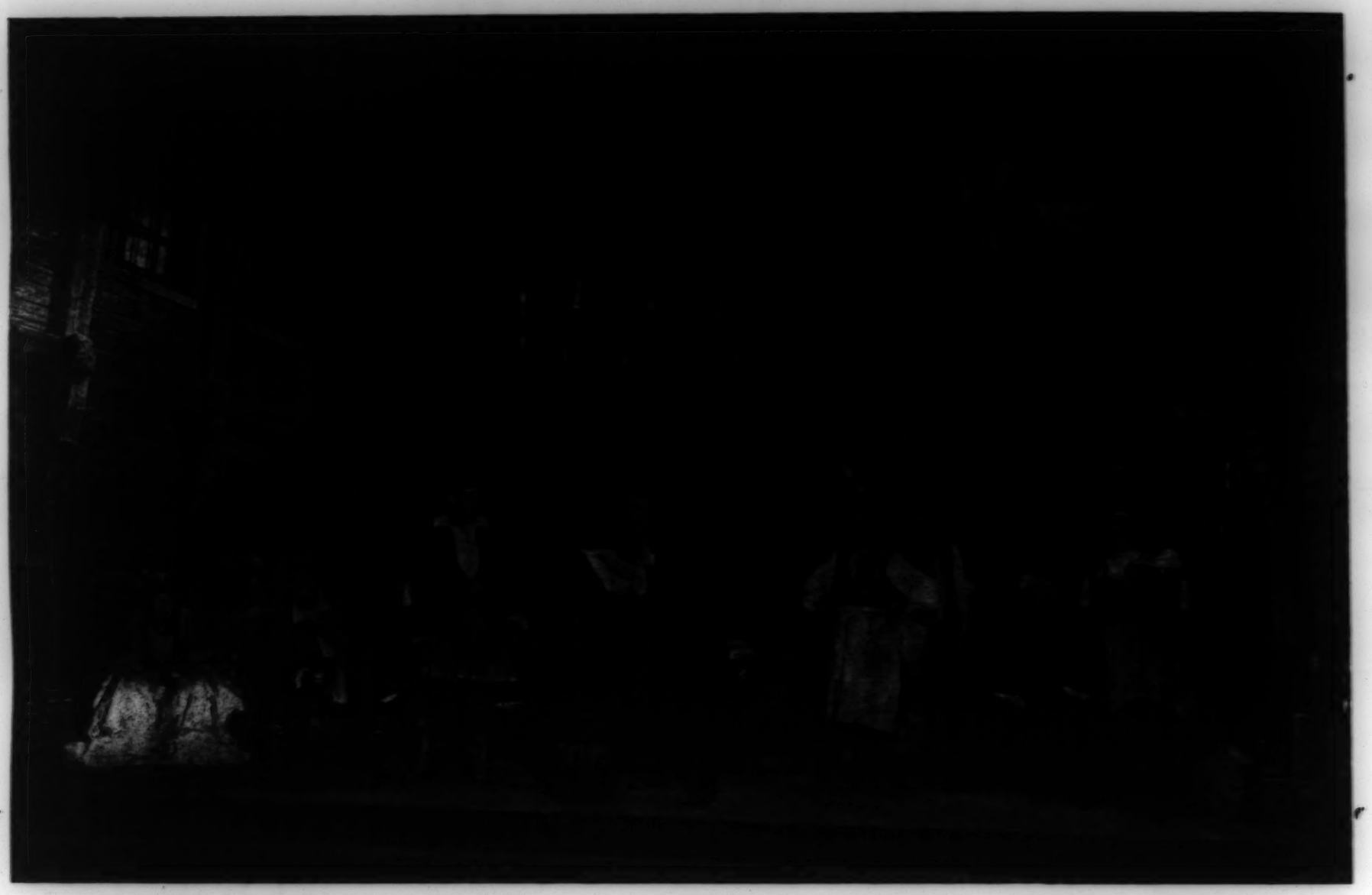
LEANDER BLANDEN.

SCENES FROM CURRENT PLAYS.



PORTIA KNIGHT (Mistress Belleville). LEILA BRONSON (Mistress Delancy). E. H. SOTHERN (Christopher Heartright). ROWLAND BUCKSTONE (One Hundred and One). BOYDON ERLYNNE (Parchment). TULLY MARSHAL (Hop). OWEN FAWCETT (Father O'Nimble). ARTHUR R. LAWRENCE (Goldworm). REBECCA WARREN (Vesta).

LYCEUM THEATRE.—'CHANGE ALLEY. Act I; Scene, Taproom in The Fury.

Parchment: "*You are Christopher Heartright. I have searched for you in every port in England.*"

The Matinee Girl was in Boston last week and stopped in for an afternoon to see the wheels go round in the Round of Pleasure.

The girls looked just as huggable and sweet through eyeglasses as they did here in New York through field glasses. I should think Boston's male population must be wild with joy on the occasion of entertaining such a lot of feminine pulchritudinousness in their midst.

Why? You've heard that sweet old saying about there being no pretty bicycle girls, haven't you?

Well—in Boston they're all bicycle girls.

Whenever I feel gay and glad and thankful that I'm living and all that, I go on to Boston to get over it. As an antidote for exuberant happiness it's great.

Before you are there twenty-four hours you begin to get a miserable consciousness that the world is full of trouble, and that you are only a worm—one of the kind that won't turn.

You take a walk and find that everybody else looks just that way. Then you come back to New York, if you're lucky.

Going through the dining-room of the new Touraine Hotel I saw Walter Jones lunching with a lot of swell girls.

Not an eyeglass in the lot. All tailor made and felled seams. They weren't doing a thing but having a good time, and I asked the waiter what prominent Boston families were represented in the group.

The waiter asked the head waiter, and then he came over and whispered: "Excuse me, miss, they're from New York."

I might have known it!

Boston can't get used to the idea of having such a beautiful hotel, it has been so long without one, and crowds of people stroll through the great hallway and stare in open mouthed astonishment at the palms and the early English furniture and draperies.

I understand that Walter Jones and the Rogers Brothers gave an impromptu performance in the cafe just as the beautiful blue morning was appearing through the curtains one day of the week.

And Mrs. Jack Gardner twenty miles away!

They say that Merode, the girl with the Botticelli hair and the Madonna eyes, is doing the awfully proper here in New York.

Jessie Wood interviewed her for the *World* on her arrival.

"Being a great beauty and all that," said Miss Wood, easily, "you must meet a lot of men and get a great deal of admiration. You must know a lot about men. I want to know what you think of men."

"You forget, madame," answered the Merode, with a fine little smile, "that I am a single woman!"

After which, says Miss Wood, there was an embarrassing pause.

Exactly opposite in her pose and type to Merode is Marie Studholme, the Dresden China beauty.

I saw her at Gravesend Bay on the opening day. She came into the paddock to see the great horse "Hamburg" after he had won the Realization Stakes, coming in easily away ahead of the others, although he carried top weight.

Marie was with big Jack Follansbee, who has a trick of taking out wonderfully pretty women, and as this one stood beside the beautiful horse I thought what a picture they would make.

"Two thoroughbreds," said Jimmie Rowe, as he watched them, and Jimmie knows all about horses and pretty women.

On the first night of A Stranger in New York Charlie Hoyt, the author, stood back of the parquet watching the progress of his comedy with nervousness expressed in every line of his face.

It looks easy when you see people capering about on the stage in time to music and making jokes and all that, but it isn't fun to the man who has constructed the thing and waits to see its effect on the first audience.

I saw the piece at Saratoga, where it was first done, and I noted that it had been wonderfully improved since then. But the approval of New York means everything to a show, and Hoyt looked nervous, although his wife, in a proscenium box, looked the picture of cool, unruffled, blonde loveliness.

I have heard a great many people discussing Julia Arthur's appearance as Lady Clorinda in The Lady of Quality.

And some of them have said that she will never "look the part." For my part, I think that no more admirable selection could have been made.

Julia Arthur has the face, the figure, and the fire, it seems to me, to carry out the dashing role with all its complexities of nobility and headstrong passion.

Julia Arthur has gained in technique and experience since she left this country to join Henry Irving's forces. Yet she made a sensation by her acting before that.

The role of Clorinda should offer some fine opportunities for effective stage dressing. In reading over Mrs. Burnett's story one is impressed with the constant magnificence with which the novelist clothes her heroine.

"In gorgeous flowered brocade with a string of rubies on her hair," is one of the costumes that my Lady Clorinda wears, while again she is "clad in highest town fashion in brocades and silver lace."

On her wedding night she stands in a blaze of light before her mirror "in bridal splendor of white satin and flowing rich lace—a diamond crescent on her head."

At the end of her mourning she wears "a trailing garment of pure white, and in her bosom a bright red rose, tied with a knot of scarlet ribbon whose ends fall floating."

After she has killed Sir John Ozon she greets her guests on that awful day "clad in a petticoat of crimson flowered satin, with wondrous yellow Mechlin lace ruffles, and her glorious hair dressed in a tower."

Besides all this there is the boy's dress, with its satin knee breeches, pink satin coat embroidered with silver roses, white silk stockings, and shoes with buckles of brilliants.

Surely, this ought to give opportunity for some of the most artistic costumes that New York has seen in a great while. By the time this reaches the eyes of my readers it will be known just how these opportunities have been used.

When I wrote of Julie Opp's success in London a few weeks ago I did not know that she was even then booked to appear here at the Lyceum in The Princess and the Butterfly.

She soon comes to New York and a host of friends are waiting to greet this clever young woman, who has made such an artistic and social success, and who is hailed as a wit and a beauty as well.

Wait until she opens her trunks, and I'll tell you all about the fine new gowns she has brought over.

They are stunners, I understand.

The Matinee Girl.

LEANDER BLANDEN.

Leander Blanden, whose portrait appears on the first page of this issue, has gone to Salt Lake City to fill a stock engagement. Mr. Blanden has made rapid progress during the past few years, his earnest and sincere work winning him many friends. In leading romantic roles he has attracted a great deal of attention, and is recognized as a close student of the dramatic art.

Like many others, Mr. Blanden says he has full faith in the final triumph of wholesome sentiment in dramatic work when the nightmare of red fire and yellow smoke shall have passed away. He believes that a revival of the stock system will bring about a permanent betterment of things theatrical and make actors more versatile and better students.

"In stock company work," said Mr. Blanden before starting West, "there is ample time to take up a system of reading, without which no actor may hope to do himself full justice in his profession."

THE NEW PRODUCTION OF HEARTSEASE.

Henry Miller opened his season successfully in Heartsease under the direction of Charles Frohman, at Springfield, Mass., last week. The production is entirely new. During his visit to Europe last Summer, Mr. Miller bought new costumes and stage furnishings, modeled after the fashions of the last century. New scenery has been painted by E. G. Unitt, and the company includes Arthur Elliot, Charles Harbury, Leslie Allen, Prince Lloyd, T. A. Hall, Margaret Dale, Maud Hosford, Josephine Lovett, and Laura Clement.

A COMPANY FOR THE KLONDYKE.

Gertrude Fort and her husband, James Fort, are forming a company to go to the Klondyke next Spring. It will consist of eight clever people, five of whom are already secured. The capital is $6,000, and the object to present a higher class of amusement than probably exists there at present. Gertrude Fort has been engaged by David Henderson to play eccentric roles and do her singing and dancing specialty.

SALE OF A COLLECTION.

Charles P. Walters, of 103 West Thirty-third Street, will sell at auction on Oct. 13 and 14 the books, engravings, and paintings collected by the late Alfred Trumble. Many articles of interest to the student of the drama are included in the list.

FEMALE MUSICIANS ADMITTED.

Three female musicians employed at an East-side concert hall were admitted last week to membership in the Central Labor Union. The Manhattan Musical Union had objected to their employment as non-union musicians.

BUT ONE GENUINE CASE.

Charles McCaul, of William Brady's staff, writes T. H. Winnett, from New Orleans, that there has been only one genuine case of yellow fever in that city, and that business has been good at the theatres.

Johnstown (Pa.) Opera House, is Johnstown's best Theatre. Good time open. Terms reasonable. ⁂

GOSSIP.

Camille D'Arville and her company are rehearsing Peg Woffington at the Grand Central Palace.

H. A. Du Souchet has written the libretto, and Rudolph Aronson the music, for a new opera called Captain Kydd.

Von Schoenthan's Die Goldene Eva will be produced on Thursday evening at the Irving Place Theatre.

Dyna Beumer, the Belgian soprano, has sailed from Antwerp for this city.

The Pullman Palace Car company secured last week a judgment for $416.55 against Canary and Lederer.

Justice Stover, in the Supreme Court, granted last week a decree of absolute divorce separating Lizzie N. Cowles from her husband, Eugene Cowles.

W. R. Horton writes from Mount Clemens: The season at this resort is about ended, and the last of the theatrical people who make this their Summer home have departed to join their respective companies.

During the troublesome week of Sinbad, at the Bijou Theatre, Brooklyn, Sadie Miner, without a single rehearsal, played the title-role. Louise Willis Stepner decided at 7:45, Friday night, that she would not go on unless her salary was guaranteed by the house. Miss Miner was then called upon, and so well did she play the part that no one in the audience noticed any change in the cast.

The Wolves of New York, with Leonard Grover, Jr., in the lead, is accredited with success in the Western cities. It will visit the East later on, playing the popular houses. Frank Chase is treasurer with the company, and Howard Wall has signed to go in advance.

Sadie Stringham has scored a genuine hit in Way Down East, playing a role very different from those in which she has been seen before.

A Bachelor's Honeymoon will probably go on tour at the end of its city run, with several new faces in the cast.

Billy Walsh has left A Drummer in New York and G. H. Harris will work with Frank O'Brien.

Alfred Kennedy is now at Chicago superintending the production of his play, Secrets of State, a drama of Washington life, interpreted by the Schiller Theatre Stock company, headed by Elita Proctor Otis.

Rook's Players are in their fourth week, presenting Old Glory, Faust, Beyond Recall, Dr. Jekyll and Mr. Hyde, Heart of Cuba, In the Toils, and others. Joseph R. Kotler is making an enviable reputation as a versatile young actor.

Mr. and Mrs. Billy McClain (Madame Cordelia) have closed with Black Patti's Troubadours and joined Darkest America.

The business of A Milk White Flag has been so large that Manager Thomas W. Ryley has decided to take the play for another season, and is now booking next year.

Severin J. DeDeyn has secured a release from the Ullie Akerstrom company and has signed to play the leading heavy in Human Hearts.

The Beasey Sisters opened their season at White Plains, N. Y., on Sept. 23, to a fashionable and demonstrative audience. The tour of the Beasey Sisters is booked throughout the New England circuit.

John A. Stevens has completed a new comedy-drama in four acts, entitled A Dangerous Woman.

Theatrical Roster, 1897–'98

SECOND INSTALLMENT.

DRAMATIC.

AT PINEY RIDGE.—Benjamin S. Higgins, manager; William C. Anderson, treasurer; B. J. Murphy, stage-manager; Henry Dana, electrician. David Higgins, Charles E. Bunnell, Edwin Holland, Henry Hilliard, B. J. Murphy, James Gordon, Will N. Ford, Louis Morse, Richard Nesmith, Van Kinzie, Georgia Waldron, Helen Bell, Louise Rial, Sarah Cameron, Maud Davis, and Mary Cummings. Tour began Newark, N. J., Sept. 6.

ARNOLD'S TRIPLE ALLIANCE CO.—Arnold and Park, proprietors and managers. Johnnie Pringle, Lawrence Underwood, Horatio Lawrance, Thomas Nelson, James Wallace, Ida Pringle, Madge Erin, Rose Allen, and Irma Maxwell.

AGNES HERNDON CO.—Aubrey Mittenthal, manager; Burt Allen, advance agent; George C. Stout, stage-manager; Richard Rockford, musical director; Gerome Edwards, property man. Agnes Herndon, Albert Andruss, Victor Morley, Arthur Mercer, Jonny Ford, Cyral Badger, Jackson Karlyle, George Stout, Richard Rockford, Lillian Bayer, Marie Thomas, and Florence Norton. Tour began Hudson, N. Y., Aug. 30.

A BIG HEART.—John J. Black, proprietor; F. C. Wyckoff, business-manager; Richard Chantrell, advance agent; John Hedden, treasurer; Cecil Lionel, stage-manager; Ernest Nathan, musical director; Conn Hickey, property man. John J. Black, F. C. Wyckoff, Cecil Lionel, Dee L. Seldon, Fred Humes, Cornelius Hickey, J. Donivan Allen, Ella Shields, Ivy Schuyler, Bessie Searle, and Lillian Gordon.

BERTHA CREIGHTON CO.—Walter Creighton, manager; David Hanchett, stage-manager; Dustin Farnum, Sr., advance agent. Bertha Creighton, Louise Draper, Mrs. William Henderson, Lucy Bartlett, Duncan Preston, David Hanchett, Dustin Farnum, Jr., Jerome Anthony, William Henderson, W. C. Tanner, and Hal Clarendon.

CHARLES A. GARDNER CO.—Ed P. Kline, manager; Lew J. Gordon, advance agent; C. H. Gardner, stage-manager; Emmett Burns, property man. C. H. Gardner, Garland Gaden, Charles E. Davies, Charles W. Burch, George Bryant, Henry P. Alberts, Royce Alton, Buford Curtis, Charles A. Gardner, Emily Browne, Marion May, Emma De Forrest, Clara Marsh, and Emily MacKenzie.

DE TOURNEY-LAWRENCE CO.—E. G Hinebaugh, manager; J. B. Baker, business-manager; H. Mervin Witby, advance agent; Lewis A. Sherrick, treasurer; Joseph Farrell, stage-manager; Barlow Leonard, assistant stage manager; Charles Lee, property man; William B. Jefferson, electrician; Harold French, wardrobe. Edwin Lawrence, Claude Soares, Ben. S. Mears, Victor Lionel, Joseph Farrell, George Garrick, Barlow Leonard, Lewis A. Sherrick, Charles Lee, William B. Jefferson, Harold French, Horace Dudley, and Elsie De Tourney, Eda Morley, Lulu Brown, Mrs. James Russell, and Marie Rhea.

EDWIN MILTON ROYLE CO.—James E. Moore, manager; Mark Davis, business-manager. Edwin Milton Royle, Selena Fetter Royle, Charles Chappelle, William Yerance, Charles Lamb, John H. Williams, Joseph Cusack, Lillian Daily, and Mamie Dupont. Tour began New York city, Sept. 6.

ELIHU R. SPENCER CO.—Charles E. Dowe, acting manager; James F. Peyton, business-manager; Frank Handley, master machinist; Albert Handley, assistant machinist. John Doud, George Macomber, Cassius Quinby, James Harrison, Robert W. Smiley, George Sylvester, George A. Holt, David Kimball, David Ward, Isabel Pengra, Cecelia Griffith, Ruth Renck, N. Louise Comson and Elihu R. Spencer. Tour begins Corry, Pa., Oct. 18.

FOR FAIR VIRGINIA.—Russ Whytal, proprietor; Julian Magnus, manager; W. Oviatt, treasurer; Joseph Zahner, stage-manager; Henry Zahner, property man. Mr. and Mrs. Russ Whytal, Viola Fortescue, Mabel Taliaferro, E. F. Nagle, Joseph Zahner, John H. Burnett, Henry Zahner, Arthur Morton, and West Caldwell. Tour began Hoboken, N. J., Sept. 3.

FANNY DAVENPORT CO.—Fanny Davenport, proprietor; Ben Stern, manager; Frank Willard, stage-manager; Alex Haig, musical director; Harry Reeves, property man; George Williams, master machinist. Fanny Davenport, Melbourne MacDowell, Henry Jewett, J. M. Colville, Charles Barron, Albert Gran, Louis Hendricks, Albert Lang, Frank Tannehill, Charles Stokes, Ellis Ryse, Fred Harris, Cunningham Dean, Harry Servise, David Jessup, Marie Shotwell, Mrs. W. G. Jones, Mrs. H. C. Jewett, and Miss Sherwood. Tour began Boston, Mass., Sept. 20.

FREDERICK H. WILSON CO.—Harry F. Curtis, proprietor; Fred B. Hubert, advance agent; Wilfred O. Lucas, stage-manager; Charles Abbott, musical director; Henry D. Bagley, property man; Will P. Clark, stage carpenter; Charles P. Doolittle, electrician. Wilfred V. Lucas, R. A. Furness, Robert Harris, C. S. Anderson, Thomas H. Tatro, Karmatchi and Amaya, Minnie A. Barrie, Jeannette Carew, Jeannette Howell, La Petite Bessie, and Baby Florida.

FAUST.—Lewis Morrison, proprietor; Edward J. Abram, manager; E. J. Martineau, acting manager; Henry Sweatman, advance agent; Allyn Chadwick, stage-manager; John Walsh, stage machinist; Nick Dunn, property man; Charles Sauter, electrician. Errol Dunbar, Frank McDonald, Richard Geiger, Linn J. Hall, Elbert Couch, Allyn Chadwick, Aileen Bertelle, Mrs. Nelson Kneass, Elizabeth Brainard, Sidney Hall, Harriet Ames, and Tessie Small. Tour began New Haven, Conn., Sept. 2.

GEORGE SAMMIS' PLAYERS.—George W. Sammis, proprietor and manager; Al. Harris, business-manager; William Payne, advance agent; Harry Knight, stage-manager; Miss Louise Selwyn, musical director; Edward Castano, property man. Enid Mayo, Emily Maynard, Nina Freeth, Lydia C. Hayden, Ellen Boyer, La Petite Flo, Lida Searles, Nannie Steves, Hilda Mayne, Freda Miller, R. C. Le Roy, Harry Knight, Stanley Rignold, Harry Farrell, Frederic W. Poe, Harry Lansell.

IRENE TAYLOR CO.—Hugh Dolan, manager; L. W. Hill, advance agent; Wilhelm Cohn, musical director. Irene Taylor, Frankie Bruce, Mrs. Hattie Stanley, Gertrude Shipman, Carrie Southworth, La Petite Fawn, James Newton Drew, George C. MacLean, Lawrence B. McGill, George Griffiths, W. H. Davis, Master Dan and Little Tiny. Tour began Haverstraw, N. Y., Sept. 13.

JOHN DREW CO.—Charles Frohman, proprietor; Sam Meyers, manager; Francis J. O'Neill, business manager; Frank E. Lamb, stage-manager; A. W. Stevens, property man; Max Nagel, carpenter. John Drew, Harry Harwood, D. H. Harkins, Arthur W. Byron, Lewis Baker, Frank E. Lamb, Graham Henderson, Isabel Irving, Mrs. Annie Adams, Mrs. Delos King, and Sara Converse.

JUNO BARRETT CO.—Josh Henderson, proprietor and manager; William T. Morris, business-manager; William H. Thompson, stage-manager; D. B. McCloskey, musical director; F. C. Stafford, property man. Juno Barrett, Mellie Dennin, Marion March, Pauline Edwards, Baby Marguerita, Willock Henderson, Mrs. M. V. Jones, Josh Henderson, William H. Thompson, S. A. Mitchell, Al. Evens, Edwin Williams, and F. C. Stafford. Tour began Chippewa Falls, Wis., Sept. 6.

JEAN RENOLDS CO.—Frederick Renolds, manager; Charles R. Behrens, advance agent; Robert B. Holland, stage-manager. Jean Renolds, Ella Bailey Robertson, Anitta Spencer, Ada Walker, Hellene Constantine, Lottie Blackburst, Vernon Somers, S. H. Verney, Hilliard Fleming, Walter Dudley, Robert B. Holland, and Willard Wright. Tour began Bridgeton, N. J., Sept. 20.

JAMES YOUNG CO.—J. H. Jenkins, proprietor; Cecil N. Money, manager; Watkins Norvell, advance agent; Frank Weaver, stage-manager. James Young, Ellen Rowland, Rida Louise Johnson, Edith Harcourt Lees, Helen Newcombe, Elmer Buffham, Charles Pierson, William H. Bokee, G. A. Forbes, F. C. Forster, Clarence Bellair, Edwin Brooks, and H. P. Moorehead.

JAMES O'NEILL CO.—William F. Connor, manager; A. T. Worm, advance agent. James O'Neill, Hallett Thompson, Edmund L. Breese, Robert Conness, Dewitt C. Jennings, W. J. Dixon, T. G. Lingham, Percy Cooke, Hugh Cameron, Joseph Hawk, Arthur Wright, D. W. Sullivan, Kate Fletcher, Emily Dodd, Antoinette Ashton, and Josephine Thompson.

J. E. TOOLE CO.—George Wilton, business-manager; Henry Keller, musical director. J. E. Toole, E. A. Anderson, Roger Barker, John E. Lane, Fred Jerome, James McDonald, J. F. Ryan, Maurine Belmont, Lillian DeWoolf, Rosalind Kennedy, Mrs. G. W. Jones, and Edwin Jerome. Tour began Lancaster, Pa., Sept. 15.

KATHERINE ROBER CO.—G. E. Lothrop, proprietor; C. A. Wilson, business-manager; A. H. Dexter, advance agent; Bonney Raven, musical director; Jesse Boesen, property man; Charles Moran, stage carpenter. Morris McHugh, Orlin Kyle, Ford Height, Frederick Backus, John Weber, Leonard Rowe, William R. Healey, Katherine Rober, Grace C. Hamilton, Belle Gaffney, Pauline Maud Scott, Martha Downing, H. R. Rand, C. G. Thomas, Charles Hyde, Bonney Raven, F. Mora, L. M. Jackson, C. P. Lewis, R. G. Valchester, and L. O. Jardine. Tour began Boston, Mass., Sept. 6.

LILLIAN SACKETT CO.—Lillian Sackett, Aggie Montgomery, Trixie Adams, Grace Babcock, Anne Blake, Benn Sackett, C. W. Porter, L. J. Slevin, C. T. Del Vecchio, W. T. Nelson, Harry Rogers, Frank Nelson, and C. L. Howard.

MRS. FISKE CO.—Charles E. Power, manager; C. F. Phillips, advance agent; Guy C. Smith, treasurer; Wilfrid North, stage-manager; Frank McCormack, assistant stage-manager; A. W. Morris, master carpenter. Mrs. Fiske, Frederic de Belleville, Forrest Robinson, John Jack, Wilfrid North, George Trader, Frank McCormack, Mary Shaw, Mary E. Barker, Sydney Cowell, Anna Vislaire, Dorothy Chester, and Edith Wright.

MORA CO.—T. F. Kiniry, proprietor and manager; Fred Williams, business-manager; A. W. Cross, advance agent; John E. Howard, treasurer; William Mong, stage-manager; D. C. Carver, musical director; Tracy Leonard, property man; C. L. Gray, electrician. Mora, Neil Twomey, Dollie Bardell, Dave Seymour, Rose Kasten, Fannie Kasten, Allen Duey, William Mong, Tracy Leonard, C. L. Gray, William Terry, Florence Emery, Madge Burt, Eugene Ellsworth, C. T. Tipple, Fred Pecord, D. C. Carver, George Doty, Charles O'Neil, Harry Rice, Frank Hurst, and Dandy Mora.

MILES' IDEAL STOCK CO.—John E. Miles, proprietor; Frank Lee Miles, manager. John E. Miles, W. J. Butler, Jack Tucker, Walt T. Whitman, Lew A. Warner, George R. Howson, J. M. Brooke, Max Greenburg, Frank Lee Miles Frank Jimerson, Junie Swift, Eva Williams, Emma Lathrop, Perle Essington, Trixie Leigh, Little Kathleen, and Little Vavene.

MAYNARD-MACDONALD CO.—H. W. Maynard, manager; Oremendel Quimby, advance agent; Robert B. Holland, stage-manager; Ross Gilfillan, musical director; Jesse L. Quimby, property man. Marie Kinzie, Louise Lancaster, Mary MacDonald, Ella Grayson, C. A. Villard, Robert B. Holland, Harry O. Andrews, Sandfield MacDonald, H. B. Peyton, Charles White, P. B. Henry, M. H. Wayland, Vera Wood, and Ella White.

MILLE. RHEA CO.—William Harris, Harrison J. Wolfe, Franklyn A. Miles, Percy F. Leach, Frank C. Reynolds, Earnest E. Gollins, Helen Baird, Ida M. Park, Grace Vaughan, Marie Barringer, and Mlle. Rhea.

NEW YORK DAY BY DAY.—Thompson, Young and Clark, managers. George W. Thompson, Alexander Rule, D. S. Murdock, M. M. Murray, Alexander Vincent, Joseph Hawkins, Edward O'Connor, Dan Stuart, Lillie Allyn, Georgie Lingard, and Florence Gerald.

NAT C. GOODWIN CO.—George J. Appleton, manager. Maxine Elliott, Gertrude Elliott, Hattie Russell, Estelle Mortimer, Sophie Eggert, William Ingersoll, Clarence Handyside, Neil O'Brien, Louis Payne, L. E. Woodthorpe, Clarence Montaine, Richard Sterling, Daniel Cronin and N. C. Goodwin.

PATENT APPLIED FOR.—Elmer E. Vance, proprietor and manager; W. J. Chappelle, advance agent; Tressie Craddock, musical director; W. C. Coughlin, carpenter; William Fay, engineer; W. K. Browne, property man. H. H. Horton, Stanley Kent, W. E. Sheerer, Ed W. Hume, Charles Barry, Arthur Denvir, Beatrice, Carrie Lee, Marie Steers, and Baby Lillian.

PAUL CAZENEUVE CO.—Joseph Flutka, manager; David Wheeler, business-manager. John A. Lane, Fred Lyman, Joseph C. Gordon, John C. Black, Sheridan Terriss, Louis Le Bay, W. P. Barrett, Charles Hanson, May Stuart, Marie Curtis, Addie Raymond, and Mario Taylor.

RODGERS AND PARSONS' PLAYERS.—M. E. Darsch, manager; Ed Rivers, advance agent; Fred Rhodes, programmer. Harry Rodgers, Brainard Parsons, Francis Owens, John Starr, Maude E. Bonde, Minnie Hoffman, Mae Selvester, and Harry Williams. Tour began Lake Geneva, Wis., Sept. 16.

SPOONER DRAMATIC CO.—F. E. Spooner, proprietor; W. Dick Harrison, advance agent; J. H. Lewis, stage-manager; Neva M. Conway, musical director; Lewis Anderson, property man. J. H. Lewis, Ray W. Anderson, R. G. Kaufman, Fred. C. Molyenaux, Lewis Anderson, Allie Spooner, Annie Harrison, Veva M. Conway, Mamie G. Spooner, and Marseilles Spooner.

THE OLD HOMESTEAD.—Denman Thompson, proprietor; Thompson and Kilpatrick, managers. Denman Thompson, Will M Cressy, John Barker, Gus Kammerell, Charles H. Clark, Frederick Clare, R. E. Rogers, A. C. Orcutt, Stephen Baker, Frank Knapp, Barnie Reilly, Lans Croxson, A. B. Meyers, C. M. Richardson, S. P. Cutter, Daniel Regan, E. A. Van Dusen, E. J. Hanna, Louis Morse, Annie Thompson, Marie Kimball, Celia Baker, Lillian M. Stone, Bertha A. Brierley, Sadie F. Cullen, and Kathryn Miller.

THE INDIAN.—Lewis Morrison, proprietor; Edw. J. Abram, manager; John M. Cooke, advance agent; Maurice Doblin, treasurer; H. P. Keen, stage-manager; John Carey, master machinist. A. S. Lipman, H. P. Keen, Thomas McLarney, Frank Sheridan, Francis Byrne, H. E. Messimer, George Clark, Robert Carlin, M. E. Howard, Ernest Hallock, Maude Dudley, and Olive Berkeley. Now playing.

THE PAY TRAIN.—Charles Halford, manager; Carl Brehm, business-manager; Harry Elting, advance agent; Sprague Green, second advance agent; James H. Browne, stage-manager; Charles Mueller, musical director; Tom Nash, stage carpenter. Ollie Halford, Baby Wava, Alice Marble, Annie Whiting, Harry B. Roche, Jack Zackert, Edmond Brussells, and Will M. Elliott. Tour began Ashtabula, Ohio, Sept. 6.

THE WYOMING MAIL.—J. M. Blanchard, manager. Louise Clary, Thomas Sheppard, Fred Leiden, M. J. Harrington, Richard Lyle, C. B. Powell, James Allen and Zephie Dinsmore. Tour began Elizabeth, N. J., Sept 27.

THE SECRET ENEMY.—Liebler and Miner, managers; John Reed, business-manager; Harry P. Liebler, treasurer; John McCauley, master of properties; George Williams, carpenter. Elmer Grandin, Eva Mountford-Grandin, Thomas McGrath, Henry Lawrence, A. D. Richardson, Edwin R. Phillips, William Daniel, Ada Morton, Mary Asquith, and Lillian Bowen.

THE SPORTING DUCHESS.—Frank L. Perley, manager; Fred M. Ranken, business-manager; W. M. Gray, acting manager; Franklyn Roberts, stage-manager; Tony Eddinger, property man; John Timoney, master carpenter. Rose Coghlan, Jeffreys Lewis, Ffolliott Paget, C. Blanche Rice, Marian A. Chapman, Sadie Travers, Marion M. R. Cypert, Annie Morton, Marie Pinover, Helen Budd, Maud Paxton, Nellie Timoney, J. H. Stoddart, Harry Lacy, Louis Massen, Franklyn Roberts, R. B. Milloy, J. D. Walsh, Mark Fenton, Brandon Hurst, David Valencourt, Charles Maloney, William Addleston, Edward Scott, W. P. Nolan, Sidney Spandauer, J. W. Watson, C. K. Dutcher, and J. K. Childs. Tour began Lowell, Mass., Sept. 20.

UNCLE TOM'S CABIN (Salter and Martin's)—Al. W. Martin, proprietor; Lou Duclos, manager; William J. Banks, business-manager; F. G. Thair, advance agent; S. Green, treasurer; John Hartwell, stage-manager; Harry Clair, musical director; E. J. Fisher, stage carpenter; Jim F. Dolan, W. J. Brown, and Bessie Williams, band leaders. H. McVenn, A. Oliver, L. E. Osborn, R. A. Barker, A. Larsen, F. Rivers, J. F. Dolan, H. Clair, E. J. Fisher, R. D. Tresham, F. W. Ramroth, D. Weir, T. Barlow, J. Hartwell, W. J. Banks, L. Duclos, J. R. Cook, W. M. Sharp, W. Grant, H. G. Brown, B. Campbell, M. Campbell, B. Webster, A. Hicks, W. Marshall, W. Hopkins, H. Manley, J. Bowman, W. Wilkins, W. H. Freer, H. Lewis, Tom White, Tom Brockman, T. Keith, Nelson Boocker, Bessie Williams, Ella McCarvey, Georgie Dobbs, Lulu Warren, Daisy Hopkins, Nina Harrison, Mrs. L. Duclos, Mrs. D. Weir, Mrs. R. D. Tresham, and Mrs. L. E. Osborn. Tour began Detroit, Mich., Aug. 1.

UNCLE TOM'S CABIN (Stowe's)—Burt M. Stowe, proprietor and manager; C. L. Jackson, business-manager; C. H. Young, advance agent; B. M Stowe, Jr., treasurer; Joseph Rith, stage-manager; Ed I. Perrine, musical director; George Monroe, property man; Herbert Swift, W. H. Flamer, and Joseph J. Jackson, musical directors. Burt M. Stowe, C. L. Jackson, W. H. Davidson, Joseph Rith, George E. May, James S. Barrett, Will Parker, M. B. Owens, Ed I. Perrine, Will Cyer, Harry Howard, Lewis Baribault, Herbert Swift, Harry Perry, Joseph Davis, Miles Terry, A. E. Holman, W. H. Cormick, W. H. Flamer, John W. Barr, George Monroe, Dude Kelly, Joseph Jackson, J. McNeilly, S. B. Cousins, Emma Harrison Stowe, Mrs. W. H. Davidson, Mrs. Florence Ockerman, May Dickinson, Cora Johnson, Lena Smith, and May Anderson. Tour began Long Branch, N. J., Sept. 14.

WOLVES OF NEW YORK.—San Francisco Amusement Co., proprietors: Leonard Grover, Jr., manager; Frank B. Chase, business-manager; Howard Wall, advance agent; F. B. Chase, treasurer; Lawrence Evart, stage-manager; George Elmore, assistant stage-manager; George Beebe, stage carpenter; William Isham, property man. Leonard Grover, Jr., Edmund Daly, Mack Charles, John Guilmette, Lawrence Evart, J. E. McDonough, George Elmore, George Beebe, Frank B. Chase, George Nelson, E. J. O'Mara, W. J. Devol, May Noble, Nellie Young, Mrs. Fannie Young, Edith Gordon, May Iddings, and Gertrude O'Malley. Tour began Chicago, Ill., Aug. 29.

WILL T. HODGE CO.—Will T. Hodge, proprietor; Joe H. Hodge, manager; W. J. Marshman, advance agent; Eugene La Rue, stage-manager; Jennie Curran, musical directress; S. J. Roscoe, property man. Louise J. Mitchell, Linda Earl, Carrie Wyman, Jennie Curran, Eugene La Rue, Charles Williams, Barton Booth, Johnny Phillaber, and Sam Roscoe. Tour began Cazenovia, N. Y., May 24.

COMEDY.

A THOROUGHBRED.—Dear and Griffin, proprietors; R. M. Dear, manager; O. J. Hartly, business-manager. Billy A. Griffin, Eddie P. Bowers, C. Eddie Morton, Gus Arthur, Lorena Jansen, Catherine Mortimer, Julia Geyer, and Gertrude McClanehan.

A TURKISH BATH.—Charles A. Dye, proprietor; Charles A. Taylor, manager; Dick Hunter, advance agent; Frank Murphy, stage-manager; Albert Klist, musical director; P. A. Dale, property man. Mrs. Charles A. Dye, Frank Murphy, Frankie Hall, Charles Glocker, Anna Glocker, Queenie Dale, Pauline Billepp, John Dale, Dave C. Broderick, P. A. Dale, Albert Klist, J. C. DeJarnett, O. Batcheler, Ernest Furgerson, F. C. Williams, F. W. Bollinger, Victor Anthony, F. A. Brookbank, H. P. Griffin, John W. Strickfuss, Harry Hayden, and Friday. Tour began St. Joseph, Mich., Aug. 27.

A MILK WHITE FLAG.—Thomas W. Rhley, manager; Robert Arthur, advance agent; John S. Marble, stage-manager; Charles Willis, musical director; Frank Spangler, property man; George Hull, carpenter. John W. Dunne, George Tallman, Frank R. Glenn, James R. Smith, L. J. Loring, William J. Deming, John S. Marble, Oscar Hall, Frank Camp, Arthur T. Bell, Jake Sevallson, Henry Prendergast, George Prendegast, Mary Marble, Lansing Rowan, Josie Winters, Marie Richmond, Agnes Saye, May Davison, Louise Rosa, Edna Barclay, Lillian Dane, Babe Moore, Ilma De Muska, Eva Hill, Ada Mansfield, Susie Winner, Harriet Merritt, Alida Corona, and Alice Roegers.

A HUSBAND BY DEPUTY.—David M. Peyser, manager; Leopold Jordan, business-manager; Cecil Parey, advertising agent. Florence Lillian Wickes, Lizzie May Ulmer, Anna Keeler, Eugenie Besserer, Catherine Graham, Flora French, Marie Nichols, George Paxton, Frank Opperman, J. T. McEnary, George C. Wilson, Edward Maas, Hugo Gerber, and Frank Nelson.

A DRUMMER IN NEW YORK.—Edward F. Jerome, proprietor and manager; Edward F. Leslie, business-manager; Harry J. Palmer, advance agent; J. Ben Mackey, musical director; Harry C. Rogers, property man; Edison W. Mack, electrician. Belle Keith, Vinnie Adams, Emma Martineau, Josie Martineau, Blanch Martineau, Georgie Martineau, Pearl Palmer, Mabel Lynch, Edith Fleming, Maude Fleming, J. Ben Mackey, Harry Rogers, Edison Mack, Frank O'Brien, and Billy Walsh. Tour began Cohoes, N. Y., Sept. 25.

ACME COMEDY CO.—Ruble, Taylor and Kreyer, proprietors; C. S. Ruble, manager; F. E. Kreyer, treasurer; Jack C. Taylor, stage-manager; Jewell Kelley, property man. J. C. Taylor, C. S. Ruble, F. E. Kreyer, Thomas E. Macdonald, Will H. Locke, Jewell Kelley, W. H. McDougall, Isabelle Macdonald, Daisey Beverly, Corinne La Vaunt, Little Pansey, and Baby Kathleen. Tour began Bonham, Texas, Aug. 9.

BENNETT AND MOULTON CO.—John I. Moulton, proprietor; Monte Thompson, manager; Elmer K. Moulton, advance agent. Ella Cameron, Mary Tucker, Mary E. Heymann, Goldie, Rose Lilley, Rose Lewis, Daniel McClure, Justin Adams, Joseph Harris, Orson Dunn, Jean Ingraham, J. S. Kitts, Dan Simons, F. C. Twitchell, Albert Smith, Joseph P. Trainor, T. V. Stock, William H. Prisk, Harry Falkel, Clarence Ocobock, H. V. Balcom, Ad. P. Reed, Frank Rogney, T. H. Lewis, and Hal King.

BATES BROS. COMEDY CO.—W. S. Bates, manager; W. G. Rollins, advance agent; Harry Markham, stage-manager; Professor H. Triall, musical director. Harry Markham, John E. Kelly, Charles N. Haight, Scott Raymond, Charles C. Blanchard, Harry Bates, F. M. Murdoch, Lottie Wright, Virginia Markham, Hazel Woods, Lottie Hyde, and Kittie Edwards.

CHIMMIE FADDEN.—Jacob Litt, proprietor; A. W. Dingwall, manager; Sargent Aborn, business-manager; M. F. Monton, advance agent; John R. Furlong, stage-manager; Henry Lisch, property man. Dan Collyer, Carrie Collyer, George Wright, Florence Stover, R. J. Move, Frank Smiles, Edgar Mackay, Al. Trahern, May Donohue, Florence Brooke, John R. Furlong, Harry Rich, George Parks, Harry Lisch, and Maude Allan. Tour began St. Paul, Minn., Aug. 29.

DURING THE BALL.—George W. Farren, proprietor; James C. Mitchell, advance agent; Frank Ely, stage-manager; Herr Ludwig Beck, Jr., musical director; James H. Mackie, property man. Charles Palmer, Neil Burton, Frank Ely, J. Trew Grey, Novoal Jennings, James H. Mackie, Harry Jones, Dan Tracey, Bertha Darrell, Margaretta Trew, Mabelle Eckert, Lillian Le Roy, and Fanny Fitz. Tour began Paterson, N. J., Sept. 13.

EMPIRE COMEDY CO.—E. E. Blaisdell and James G. Brown, proprietors and managers; James G. Brown, business-manager; M. S. Boynton, advance agent; A. C. Gilmore, treasurer; Harry E. Stetson, stage-manager; Professor Campbell, musical director; George A. Beckley, property man. Harry E. Stetson, Charles W. Guthrie, Thomas H. Sewell, James G. Brown, B. Aline, E. E. Blaisdell, Maud Selden, Winifred Allen, Lula Cathcart, and Jennie Tracy. Tour began Elmira, N. Y., Sept. 6.

FRANKIE CARPENTER CO.—Jere Grady, manager; Thomas Walsh, stage-director. Herbert Colby, Charles Stevens, W. I. Clark, Carl Daly, Ned Franks, Joe Mallery, Dixie Murphy, Frankie Carpenter, Louise Barron, Berthy Judkin, Leola Brady and Baby Nina.

HENRY COMEDY CO.—Henry, Ryan and Clark, proprietors; George Henry, manager; W. H. Gould, business-manager; James J. Ryan, stage manager; Frank Gormly, musical director; Russell Brandon, property man. James J. Ryan, J. Y. Clark, Wilbur Christy, Charles J. Harris, Evelyn Evans, William Currier, T. F. Norton, Albert Dashington, Russell Brandon, Frank Gormly, Maud Atkinson, Dell Leon, and Dora Harcourt.

IN ATLANTIC CITY.—M. T. Middleton, manager; Charles O. Tennis, business-manager; George W. Clark, advance agent; Anton Heindl, musical director. Frank M. Wills, Harry Hastings, Harry Wright, Seth Crane, Pat Rooney, Jr., Earnest Hoffman, Harry Rogers, Dora Wiley, Dollie B. Mestayer, Luna Cooper, Three Sisters Helston, Mattie Rooney, Carrie Thomas, Addie Gilbert, Lizzie Graham, Lillian Horton, and May Wright.

LITTLE JACK HORNER.—James B. Mackie, proprietor; George H. Miller, manager; John M. Welch, business-manager; Alley Robinson, advance agent; Charles E. Grapewin, stage-manager; W. H. Schilling, musical director; Rodie Bain, property man. Louise Sanford, Daisy Ward, Passie Lester, Jennie Johns, Stella Litchfield, Anna Chance, Dunbar Sisters, James B. Mackie, Charles E. Grapewin, Neil Litchfield, James Fuery, John Stanley, and George Crawford. Tour began Norfolk, Va., Aug. 16.

LITTLE TRIXIE.—Fred Robbins, manager; Walter A. Livermore, advance agent; W. Hudason, assistant agent; Eugene Millard, stage-manager; Carl Richards, musical director; E. W. Roberts, property man. John Price, Hugo Cameron, A. J. McWatters, Billy Raymore, May Smith Robbins, Lillian Price, Dora Densmore, Stella Blair, Maud Hazlet, and Rosa Delaro. Tour began Paterson, N. J., Aug 23.

MISS FRANCIS OF YALE.—Brenton Thorpe, proprietor and manager; Henry F. Greene, business-manager; Louis Grisel, stage-manager; Ben Hammond, property man. Etienne Girardot, Owen Westford, Raymond Capp, George F. Farren, Louis Grisel, Lavinia Shannon, Monte Donico, Sarah McVicker, Idalene Cotton, and Gertrude Homan. Tour began Dayton, Ohio, Sept. 2.

McTURK FROM KILKENNY.—Rosenbloom and Montgomery, managers; Joseph Kettenhopen, business-manager; Charles Gomphrecht, musical director. Allen St. John, Emile Hock, Donald Macmillan, Selwin Le Clair, Dorothy Gray, Virginia Barron, Nettie Irving, and Isabel Chambers.

MYERS' COMEDIANS.—Sam Myers, manager; T. G. Hill, advance agent; Osborne Searle, stage-manager. Fred Warren, Osborne Searle, Robert Bennett, Edward Walsh, W. J. Greene, Tommy Philips, Leona Davenport, Florence Neilson, and Sadie A. Stephens. Tour began at Lawrence, Mass., Sept. 20.

OUR STEP-HUSBAND.—F. A. Venney, manager; George Clarke, advance agent; George Straight, stage manager; Richard Conn, musical director. Charles G. Osborne, Will A. Baron, Fred Hawley, Leigh Morrison, James Williams, H. R. Atherton, Ben Mitchell, Robert Hollingsworth, Curtis Mathews, May Gerald, Aggie Myers, and Hattie Whiting. Tour began Chicago, Ill., Sept. 19.

OUR DOROTHY.—O. H. Johnstone, proprietor; Frank Dixon, advance agent; Barry N. Fuller, stage-manager; Fred W. Miller, musical director; George Casselberry, property man. Gussie Johnstone, Edith Atkinson, Jennie Bowen, Jean Bond, O. H. Johnstone, Barry N. Fuller, Cam Bailey, Free Howes, Harry Elmore, Fred Miller, George Casselberry, and Master Percy.

PETERS AND GREEN'S COMEDY CO.—F. C. Huffman, manager. Georgia Powers, Mabel Gray, Nettie Peters, Lillian Durham, Georgia Powers, Bert Winters, Verne Armstrong, Con Bayer, Billie Taylor, and De Sue Sisters.

RUSSELL'S COMEDIANS.—Fred P. Russell, proprietor; John J. Malone, manager; Claude H. Long, business-manager; Oscar Rahn, advance agent; Frank Berry, treasurer; J. Marcus Doyle, stage-manager; Jacob Brunner, musical director; Dave Grove, property man. Richard Valentine, Ed Mazier, Tony Conley, Leonzo, Parentello and Pico, Lillian Fletcher, Frank Berry, Jack Hughes, F. P. Russell, J. Marcus Doyle, John Patten, Eunice Patten, and Brothers Zella.

SPEARS' COMEDY CO.—Edward Spears, proprietor and manager; Charles Hayes, advance agent; Charles Keubler, musical director. Clarence Bennett, Marie Malten, Una Clayton, Capitola Marshall, Mrs. Edna Marshall, Maude Madinson, Francis Morey, Harry Fielding, William Kohman, John Spears, Ralph Durfee, Raymond Gilbert, Charles Keubler, Harry Heth, James Montz, Joe Parks, Charles Schaffer, Otto Kreutz, Chris Vagsberg, Elmer Homer, and Charles Smith.

THE BROADWAY GIRL.—Rush and Flynn, proprietors; William Eversole, general manager; Edwin Clifford, business-manager; Fred Green, representative; L. O. Smith, musical director; Phin Nares, stage-manager; Ed Lewis, property man. Leonard Delmore, Fred Wilson, Al. H. Weston, John W. Gibbons, John Waller, Waldo Whipple, Phin W. Nares, E. F. Weeks, John W. Stevens, Ed Lewis, Alice Hanson, Gracie Cumings, Kitty Countess, May Countess, Lena Waller, and Otillie De Lano.

THE DAZZLER.—John F. Cosgrove, proprietor and manager; H. E. Reed, business-manager; Horace Sadler, advance agent; E. M. Cosgrove, treasurer; Will West, stage-manager; William H. Way, musical director; John Pinder, property man. William West, Emile Hensell, Martin Griffin, Howard Boulden, Frank G. Mack, Agnes Evans, Eva Leslie, May Fisk, Lizzie Langan, Rose Leslie, Ruby Marks, Evelyn Murphy, Daisy Dwyer, Kitty Dahl, and Ida Maria Rogers. Tour began Lowell, Mass., Aug. 21.

WOODMAN AND STATER'S FUN MAKERS.—A. Z. Chipman, Felix Dumas, Ormond Bouchet, J. T. Mitchel, H. E. Wilson, Agnes Fuller, Gertie May, Phonie Labeau, Eliza Stater, and Gertie Knight.

WAITE'S COMEDY CO. (Western).—James R. Waite, proprietor; Dave H. Woods, manager; William A. Haas, general agent; Joseph G. Browne, business-manager; Frank Burgraf, musical director; Richard Obee, stage director; Fred. A. Dane, property man; Frank Roberts, carpenter. W. A Moriarty, William H. Chace, Joseph W. Walsh, Sie. Condit, J. C. Mack, Elizabeth Hunt, Georgie Lester Woods, Henrietta St. Felix, Frankie Gray, Lillian Morey, Mrs. Lou Dane, Little Jessamine, Charles S. Ogle, George Wolff, Joe Pendleton, Lew C. Smith, Charles W. Fletcher, Emory C. Mygrants, Howard Thomas, and U. G. Leedy. Tour began Butler, Mass., Sept. 6.

WAITE'S COMEDY CO. (Eastern).—James R. Waite, proprietor; Charles L. Elliott, manager; E. D. Fiske, advance agent; James M. Fulton, musical director; Lee Sterrett, stage director; J. C. Kloos, stage carpenter; George Seybolt, property man; Robert Ely, calciums. Lisle Leigh, Kate Woods Fiske, Dorothy Kent, Ida Van Courtland-Tavernier, Anna La Valle, May Elliott, Clare Tavernier, J. Gordon Edwards, Alexander Gaden, Gilbert Ely, James F. Kelly, J. H. Hollingshead, J. A. Nunn, J. Edwin Leibman, Rudolph C. Hartleb, Roy D. Wagner, Emanuel Yingling, George Holcomb, Victor L. Shaefer, William M. Hoge, W. C. Osborn, and W. R. Phillips.

WARD AND VOKES CO.—E. D. Stair, proprietor; Archie H. Ellis, manager; George H. Nicolai, business-manager; Charles R. Sturgis, advance agent; Walter B. Moore, secretary; A. Henry Scott, stage-manager; Charles Zimmerman, musical director; Eugene Morris, property man; Jake Meyer, carpenter; William B. Rock, electrician. Happy Ward, Harry Vokes, Johnny Page, Gus C. Weinberg, John Keefe, Hal S. Stephens, James Cherry, Nat Wixon, Louis N. Powers, James Johnson, G. H. Shields, Theodore Moross, Eugene Morris, William B. Rock, A. H. Scott, H. W. Kelly, Richard Wilson,

Dog "Boe," Margaret Daly Vokes, Vila Sayne, Hattie Bernard, Nina Walsh, Sadie Whitcomb, May Hughes, Charlotte De Leyde, Loraine Armor, Bessie Campbell, Effie Kamman, May Wilber, Viola Wein, Etta Dorkins, and Lucy Daly.

STOCK COMPANIES.

FOREPAUGH STOCK CO. (Philadelphia.)—Mrs. John A. Forepaugh, proprietor and manager; George F. Fish, assistant-manager; Jay Hunt, stage-manager; James Abillard, musical director. Edwin Holt, Carrie Radcliffe, Clifford Dempsey, Walter B. Woodall, James Carden, John Burton, Jay Hunt, Harry Burkhardt, Walter Gilbert, Helen Beaumont, Florence Roberts, Georgia Welles, Miriam Randolph, Katie Seymour, and Mazie Lewis.

LYCEUM THEATRE STOCK CO. (New York.)—Daniel Frohman, manager; George C. Crager, business-manager; David Elmer, stage-manager; Edward Voight, property man. James K. Hackett, Charles Walcot, Edward Morgan, John Findlay, Frank R. Mills, George W. Middleton, Luke Conness, David Elmer, John L. Weber, Mary Mannering, Maude Odell, Mrs. Thomas Whiffen, Mrs. Charles Walcot, Grace Root, Miss Yates, Helen Macbeth, R. J. Dustan, Joseph Wheelock, Jr., William Courtleigh, Elizabeth Tyree, and J. Brandon Tynan.

MUSIC HALL STOCK CO. (Buffalo.)—Charles P. Salisbury, manager; Ralph Pomeroy, business manager; Frank Gwynn, treasurer; Richard Baker, stage-manager; Henry M. Marcus, musical director; John Fahy, master of properties; F. C. Lochan, master mechanic; John Collins, electrician. Frances Drake, Grace Lamkin, Channes Olney, Kate Vandenhoff, Lizzie Annandale, Cora Folsom, Camille Delmar, Azilda Sutton, Frank Rolleston, Frederick Conger, J. Henry Kolker, Henry M. Pitt, Harry Saint Maur, Brigham Royce, H. L. Redmond, Ronald Gerak, F. M. Saunders. Season opened Aug. 30.

NEILL STOCK CO. (Columbus.)—James Neill, proprietor. James Neill, Herschel Mayall, Joseph B. Everham, William J. Dean, Robert Morris, Emmett Shackelford, Edward Tittmann, Leon Bloomquest, N. D. Bessesen, Edythe Chapman, Anne Blancke, Kate Blancke, Agnes Maynard, Jennie Dafley, and Josephine Randall.

SCHILLER THEATRE STOCK CO. (Chicago.)—Schiller Theatre co., proprietors; E. L. Webster, manager; J. M. Handley, press representative; Frank W. Parkin, treasurer; George R. Edeson, stage-manager; Gustave Luders, musical director; John K. Young, property man. Robert Drouet, Herbert Carr, George R. Edeson, George F. Nash, Percy Bowles, George W. Leslie, Bert W. Wilson, Benjamin Horning, Charles H. Peckham, Elita Proctor Otis, Kate Denin-Wilson, Minnie Radcliffe, Minnie Dupree, Mattie Earle, and Marion Lester. (Corrected.)

MUSICAL COMEDY.

IN TOWN.—George Edwardes, proprietor; Al. Hayman and Charles Frohman, managers; J. A. E. Malone, stage-manager. W. Louis Bradfield, Lawrence Caird, Florence Lloyd, Leedham Bantock, Fritz Rimma, Arthur Hope, Claire Romaine, E. G. Woodhouse, Mrs Edmund Phelps, Marie Studholme, Minnie Hunt, Maud Hobson, Bode Boote, Kitty Adams, Marjorie Pryor, Lottie Williams, Dora Nelson, Violet Trelawny, Daisy Jackson, Norma Whalley, and Juliette Nesville. Tour began at New York, Sept. 6.

THE GEISHA.—Sir William Jardine, Bart., proprietor; Mark Smith, manager; John J. Ruddy, advance agent; George P. Backus, treasurer; Charles Parr, stage-manager; William Withers, musical director; Henry Leonhardt, property man; Edward Kistner, carpenter; William Lang, electrician; Lilly Vance, wardrobe. Laura Millard, Linda Da Costa, Kate Gilbert, Charlotte Lambert, Cornelia Barbour, Olive Whiting, Catheryne Bonnington, Llouwella Smith, Van Rensselaer Wheeler, Charles Swain, Henry Gunson, Clarence Coldren, John Park, Osborne Clemson, Henry Miller, William Gaunt, Charles Sanford, George Ogle, Robert Blake, Phillip Kollmer, William J. Clarke, Joseph Schmidt, Charles Braham, Marjorie Carle, Eleanor Burton, May Smith, Alice Evartson, Nellie Arnold, Amélie Baird, Alice Barry, Edith Howard, Rose Jostyn, Marion Marshall, Pauline Pay, Alice Parker, Milly Sherwood, Louise Sterling, and Alice Wiegant. Tour began at Yonkers, N. Y., Sept. 20.

COMIC OPERA.

ANDREWS OPERA CO.—George Andrews, manager; A. L. Wakefield, William Heywood, and Edwin Patterson, agents; Charles D. Hazelrigg, musical director; C. A. Parker, stage-manager; John O'Connell, property man; Frank Reed, electrician. Rena Atkinson, Nellie Andrews, Florence Clayton, Mamie Joel, Jay C. Taylor, George Andrews, Ed Andrews, C. A. Parker, A. D. Madeira, F. W. Walters, Pearle Nightser, Anna Atkinson, Marie Wilbur, Anna Videll, Edith Andrews, Allie Parker, Caddy Andrews, Jennie Ivel, Julia Gifford, Marjorie Sands, Pearl Le Mann, Arline Williams, George Finck, Clyde Mohler, Ed McCrumish, George Hubert, Harry Downer, Frank Williams, and Charles Weber.

CASTLE SQUARE OPERA CO. (Philadelphia.)—Charles M. Southwell, manager; Arthur J. Clark, business-manager; William Wolff, general director; Clifford Wilkins, treasurer; A. W. F. MacCollin, stage-manager; Selli Simonson, musical director; Charles Logue, property man. Edith Mason, Lizzie MacNichol, Bessie Fairbairn, Gertrude Quinlan, Thomas H. Persse, William Wolff, Arthur Wooley, W. G. Stewart, Eva Anderson, Addie Arnold, Fannie Adams, Gertrude Blancke, A. Cobb, C. Carmon, Blanche Davis, Mande Davis, Maud Duffy, Pauline Hubbard, Sallie Johnson, Ollie Kirschman, Irene Langford, Martha Millard, Jeanne Millard, Emma Millard, Florence Metcalf, Edna Perry, E. Rock, Carrie Reynolds, G. Savage, Carrie Richardson, Lizzie Winner, Pearl La Rue, Bertha Wilson, Arlie E. Arnold, Morris Abbey, Hamilton Adams, A. Barbara, Nace Bonville, F. L. Emerich, J. G. Gibson, J. Gregory, William Kirschman, James Lorronge, Harry Morton, Frank McKnight, Frank Banney, A. Thompson, Arthur Underwood, Harry Wiegand, and Leo Wright.

CASTLE SQUARE OPERA CO. (Washington.)—Charles M. Southwell, manager; George A. Kingbury, business-manager; Charles H. Jones, stage-manager; Adolph Leesegong, musical director. Grace Golden, Clara Englander, Gertrude Rutledge, Reginald Roberts, Joseph Sheehan, Raymond Hitchcock, Richard Karl, M. Stewart, Ella Altman, Grace Bauer, N. Collins, K. Crouch, Lillian De Gross, Dorothy Dunn, Georgie French, Nancy France, Grace Florence, Effie Hamilton, M. King, Theresa Lellman, Polly Marriott, Lillian Martinez, Queenie May, C. Launey, Natalie Olcott, Belle Travers, Irene Wheeler, Bertha Wood, Miss Osborne, W. C. Brockmeyer, Theodore Doucette, Louis FitsRoy, J. Innis, Adam Lellman, William Marriott, M. Raymond, C. Stubel, William Welsh, Jr., George Williams, and Joseph Weissner.

CALHOUN OPERA CO. John G. Ritchie, manager; S. B. Patterson, advance agent; Harry Gaylor, treasurer; Kirtland Calhoun, stage-manager; Richard Lindsay, musical director. Emily White, Adele Farrington, Louise Lewis, Stella Madison, Maude Allison, J. Aldrich Libby, Edward Webb, Jack Allison, Mount Joy Walker, James Durant, and chorus of thirty-five voices. Tour began Elgin, Ill., Sept. 20.

COLUMBIA OPERA CO.—Katherine MacNeill, proprietor; A. L. Wilson, business-manager; Charles Riggs, advance agent; George Kunkle, stage-manager; W. A. Reynolds, musical director; Arthur Kellum, property man; Madame Kyle, costumer. Ethel Balch, Katherine MacNeill, Mary Heath, Franc Strang, Emma Lyster, Gracie Bell, Ray Hamilton, Effie George, Leona Hamilton, Nellie Plummer, Pearl Soprani, Georgie G. Bell, Annie Rippy, Vivian Lockhardt, Lula Frasier, Maggie Kromer, Harry Davies, Fred W. Huntley, George Kunkle, Jack Henderson, Eugene Rogers, Bee Jackson, C. Huntington, Adolph Nicholas, Arthur Kromer, Addie Braidwood, Gideon Kellum, Tom Browne, and Herbert Kunkle.

DE WOLF HOPPER OPERA CO.—De Wolf Hopper and B. D. Stevens, proprietors; B. D. Stevens, manager; J. W. McKinney, business-manager; W. H. De Wolfe, treasurer; H. A. Cripps, stage-manager and musical director; M. J. Holohan, property man. De Wolf Hopper, Edmund Stanley, Alfred Klein, Thomas Guise, John Parr, Louis Shrader, J. J. Aster, Victor Woycke, F. J. King, Henry Schedell, M. J. Holohan, Harry Cooper, H. B. Morrison, Ralph Clark, H. A. Post, George Sinclair, H. A. Carter, H. P. Stone, Mart Lorenz, Charles Westcott, J. D. Jaxone, George Brengle, Charles Lardner, Robert Pollard, Edwin Jackman, W. M. Cheesman, J. H. Connelly, Edna Wallace-Hopper, Nella Bergen, Alice Roemer, Rita Shrader, Katherine Carlisle, Minnie Ashley, Fannie Brainard, Nellie Fallon, Lucille Fallon, Mollie Hilliard, Mabel Lechaire, Margaret Leon, Mabel Blake, Ida Lester, Ada Villiers, Margaret Gordon, Clara Williams, Alice Davenport, Bonnie May, Martha Stein, Helen Yorke, Beatrice Darlington, Amy Bauer, Adell Mackay, Lida Keller, Ada Walker, Gertrude Barry, Marion Garrett, and Jessie Darlington. Tour began Sept. 13, Montreal, Can.

METROPOLITAN OPERA CO.—Charles E. Young, manager; Adolph Mayer, stage-manager; Fred Cohn, assistant stage-manager; William Pelia, musical director; Ernest Davids, property man; George Monroe, electrician. Raymond Stephens, Adolph Mayer, A. B. Berhard, G. L. Waefel, W. C. Vail, Louis A. Fitch, Charles A. Clark, Frank R. Hufty, S. C. David, A. R. Alberts, Montjoy Walker, Elmer Ellsworth, Fred Cohn, U. S. Aspland, A. Cromer, S. T. Carter, W. R. Schmidt, C. Roberts, E. Rodgers, M. Husted, R. R. Velet, P. Volkes, D. Mason, E. Philley, S. B. Reed, A. White, Will Stepton, Kitty Marcellus, Beatrice Leslie, Minnie Sharp, Jessie Sharp, Paula Stripe, Marie Williams, Grace Wilcot, Lucella Burdette, Minnie Bernard, and Annie Traver.

THE BOSTONIANS.—Barnabee and MacDonald, proprietors; Frank L. Perley, manager; Charles R. Bacon, business-manager; F. Percy Weedon, advance agent; W. H. Fitzgerald, stage-manager; Samuel L. Studley, musical director; Harry Dixon, property man. Eugene Cowles, William E. Philp, George H. Frothingham, W. H. Fitzgerald, Harry S. Brown, Charles R. Hawley, Grafton Guy Baker, E. B. Metcalf, M. Alexander, Harry S. Dale, Adam Wentworth, Jacob Jung, John Walsh, W. A. Heath, J. F. Boyle, D. T. Moore, W. G. Hoffman, W. W. Canon, Mr. and Mrs. H. Dixon, Mr and Mrs. J. E. Miller, Joseph Lundy, Charles E. Morton, A. P. Ryder, Jessie Bartlett Davis, Alice Nielsen, Jennie Hawley, Nellie Ginsti, Clara Dixon, Helepa Fredericks, Belle Chamberlain, Ida M. Butler, Louise Cleary, Martha Franches, Cordelia Chopman, Eunice C. Drake, Edith Hendee, Edith Hutchins, Katherine Savery, Georgie Hawley, Louise Tunison, Alice M. Foster, Alice Radcliff, and Lon Allen. Tour began Manhattan Beach, N. Y., Aug. 23.

TIVOLI OPERA CO. (San Francisco.)—George E. Lask, stage-manager. Selma Kronold-Koert, Katherine Fleming-Hinrichs, Bernice Holmes, Alexis Bassian, Fernando Michelena, William Mertens, Sig. Abramoff, Sig. Viviani, John J. Raffael, Rhys Thomas, W. H. West, and George E. Lask.

WAITE'S COMIC OPERA CO.—Waite and Harrison, proprietors; F. G. Harrison, manager; Josh E. Ogden, advance agent; Charles G. Amsden, treasurer; Claude Amsden, stage director; W. H. Hosmer, musical director; Henry Mason, properties; George Thomas, electrician; Jennie Rivers, costumer. Marie Laurens, Mayne Taylor, Gertrude Riggs, Madeline Sanford, Libbie Sheare, Frankie Branch, Belle Irwin, Nellie Powers, Flora Elson, Lou Dewey, Marion Langadon, Nellie Plummer, Lillian Dahl, Minnie Amsden, Joseph W. Smith, Charles N. Holmes, John Dewey, Lou Allen, Herman Waldo, Alice Mayhew, E. F. Foster, Mildred Dempsey, Beatrice Ashton, John Lawton, Charles Carver, Victor De Lacy, E. J. Brown, William Mumler, J. E. Depin, Ed Tyler, Clarence Knowles, and Al. DePew.

VAUDEVILLE, BURLESQUE, AND EXTRAVAGANZA.

A TRIP TO COONTOWN.—William Black, manager; Harry Cushman, business-manager; Samuel Corker, Jr., press agent; Jesse Schipp, stage-manager; Frank Young, musical director; John Hodges, property man. Bob Cole, Lloyd Gibbs, Bob A. Kelly, Walter Dixon, Vincent Bradley, Marguerite Rhodes, Lucille James, Katherine Hunster, Frank Young, James Wilson, J. W. Hodges, William Day, William Carle, Billy Johnson, Camille Casselle, Tom Brown, Jesse Schipp, Emma Thompson, Mary Mynder, Teresa Ver Valin, Marie Kinlock, Chancy Ver Valin, Lew Hunster, George Brown, and John Dulf.

BLEI'S SCHILLER VAUDEVILLE CO.—Felix Blei, manager; Herman Brown, advance agent; J. A. Jones, treasurer; Bert Bicknell, stage-manager; Charles Beede, musical director; George Howard, electrician. Ammons Clerise Trio, Bicknell, Florence Thropp, Dalton Brothers, Craego, Ella Morris, Frank P. Burt, Drum and Conners, Grace Adair, Du Maulpry Sisters, and Maud De Lora.

GAYEST MANHATTAN.—John F. Harley, manager. Thomas Kiernan, Lillian Harper, Gus Pixley, Jennie L. Lewis, R. W. Guise, James A. Kiernan, Mabel Montgomery, Kate Michelena, Jean McIlmoyle, Effie Chamberlin, Josie Gautier, Guy Lipenard, Helene Lacy, Carrie Cameron, Amy Hadden, Minnie Miller, Minnie Packard, Belle Stoddard, Nellie Blythe, Neta Naurette, Marion Watts, Florence Viola, and Florence De Vere.

IN GREATER NEW YORK.—A. G. Delamater, manager; H. W. Barry, business-manager; M. F. Davis, treasurer; Professor Meyers, musical director. Decker and Willis, Will G. Williams, Marie Summerfield, Mlle. Fleurette, Phillis Courtney Marsh, Holmes Evelyn Letteil, Emma Neal, Barrows Sisters, Nellie Nicols, Alice Sherman, and Al. Nash. Tour began Philadelphia, Pa., Sept. 13.

JOHN L. SULLIVAN CO.—John L. Sullivan and Frank V. Dunn, proprietors; Frank V. Dunn, manager; William Sherwood, business-manager; Fred Steaffin, advance agent; William Sherwood, treasurer; James Lee, stage-manager; Al. Corey, musical director; George Swatland, property man. John L. Sullivan, Mlle Oceana, Saville and Stuart, Begley and Lee, Polly Holmes, Darling Sisters, Darmody, Pelching Brothers, and Fred Hart. Tour began Bangor, Maine, Sept. 2.

LITTLE MONTE CRISTO.—H. R. Jacobs' Amusement Co., managers; Edwin Coombe, business-manager; John Major, acting manager; Fred Hyland, musical director; Frank Hayden, stage director; James Barrett, master machinist; Edward Otto, property master; Harry Rowley, costumer. Bessie Bonehill, Tony Williams, John Donahue, Frank Hayden, Ed Sandford, Harry Dickeson, Bessie Belmont, Edith Murilla, Marie Hyland, Florence Cooley, Miss Belmont, M. W. Rale, Ed Meehan, Charles Ball, Sadie Hart, Maude Davis, Evie Applegate, Minnie Woodbury, Harry Webster, John Meehan, Herman Kane, and Louis Franklin.

MIACO'S CITY CLUB CO.—T. E. Miaco, proprietor and manager; Robert Fulton, business-manager; Lew Palmer, treasurer; Bert Leslie, stage-manager; William Morrison, musical director; Tom Rooney, property man; James Banan, electrician; E. Green, costumer. Bert Leslie, Phil McFarland, Dave Conroy, Harry Baker, Lew Palmer, Dick Kumins, Andrew Williams, Fannie Everett, Carrie Fulton, Sophie Erles, Cora White, Anna Lonborg, Kittie Kumins, Gladys St. John, Mase Burton, Mabel Williams, Estelle Holland, Daisy Palmer, Mattie Kopl, Liggie Smith, Louisa King, and Four French Sisters. Tour began New York, Aug. 15.

NEW NIGHT OWLS.—Fred Rider, proprietor and manager; B. S. Hodges, business-manager; Robert Mills, treasurer; Ed Mueller, musical director; Charles Lillian, property man. May Clark Van Osten, Belle Stewart, May Stewart, Anna Yale, Mamie Whiting Shepherd, Sisters Leon, Gertie Keith, Maud Elliston, Daisy Randall, Ray Hanvey, Abbie Carlton, May Young, Louise Carter, Lew H. Carroll, Al. Fields, Bobby Ralston, and Charles Falke. Tour began Paterson, N. J., Sept. 2.

SUPERBA.—Hanlon Brothers, proprietors; Edwin Warner, business-manager; A. H. Varley, advance agent; Robert Parr, secretary; J. H. Haslam, stage-manager; E. A. Kleckhoefer, musical director; Robert Brunton, property master; W. K. Brown, machinist; T. V. Smyth, scenic artist; F. E. Nelson, assistant stage carpenter; L. A. Koust, flyman; R. Brunton, Jr., assistant carpenter; J. Brunton, assistant property man; George Bauckham, electrician; James Finn, assistant electrician. Charles Guyer, Sarony Lambert, Arturo de Filippi, J. La Rose, J. M. Conghlin, J. A. Koust, F. Koust, W. Koust, Louis Peters, Eugenia Dingens, Nellie Daly, Louise Truax, Ellenore Carroll, Anna Stannard, Mrs. J. H. Haslam, Ada La Rose, Hattie Ashford, Annie Harrington, Maude Hartley, Emma Paporello, Valerie Juliams, Josephine Juliams, Daisy Williams, Arlie Arlington, Minnie Zahn, Mabel Rutherford, Lina Manzone, Lillian Luby, May Luby, Lizzie Hamilton, and Irene Truax Hibbard. Tour began Toronto, Canada, Aug. 30.

THE MERRY MAIDENS.—Jacobs and Lowry, proprietors; Maurice Jacobs, manager; James T. Keese, advance agent; James J. Lowry, stage-manager; Dan. Moore, musical director; Charles Peck, property man. William Johnson, Joe Madden, Dave Marion, James Curran, Samuel Rice, James J. Lowry, Nellie Hanly, Gladys Van, Livingston Sisters, Kittie Mack, Edna Vidocq, Edna Wells, Lillie De Alden, Cora Cadwell, Josie Patteson, Gussie Mullahan, Fannie Vedder, Teresa Liberto, and Rae Wellington. (Corrected.) Tour began Philadelphia, Pa., Sept. 13.

THE GEEZER.—Donnelly and Girard, proprietors; William F. Calder, manager; T. E. McCready, advance agent; Louis De Lange, stage-manager; Anthony Gray, musical director; Joseph Jackson, property man. H. V. Donnelly, Ed Girard, Charles H. Prince, Mark Sullivan, Charles Hamilton, Joe Jackson, W. J. Alden, W. Walton, Mae Lowery, Madeline Marshall, Kittie Nelson, Nina Bertolini, Nettie Black, Lillian Maynard, Annie Black, Allie Black, Nellie Gilchrist, Coyla Given, Ray Wallace, Ella Gillette, Minnie Dunham, Carden, Pope, Easton, Rivers Sisters, Watson, Armstrong, and Miller. Tour began Newburg, N. Y., Aug. 23.

WOOD SISTERS BURLESQUE CO.—Everett and Mack, proprietors and managers; W. G. Everett, business-manager; J. H. Clark, advance agent; M. J. Everett, treasurer; Fred Nolan, stage-manager; Otto Reinhard, musical director; Joe Young, property man. Nolan and Mack, Harry Symonds Stanley, Daly and Webster, Lottie Hill, Judge and Williams, W. G. and Marie Everett, Ella Kerwin, Lilly Sutherland, Mamie Noon, Dora Evens, Emma Payne, Anna Peterson, Louise Thompson, Minnie Daly, and Dot Webster. Tour began Paterson, N. J., Sept. 13.

MINSTRELS.

GORTON'S MINSTRELS.—Joseph Gorton, proprietor; Charles H. Larkin, manager. Hank Goodman, Dewitt Cooke, Henry Yorkey, Bentham and Byrne, Vonder and Mullen, Fred Schmitt, Charles Fales, J. Harvey Briggs, J. Glenwood Jones, C. W. Vreeland, Fred C. Rimas, Joseph Gorton, Jr., John J. Kingston, James C. Mathews, Joe Hewitt, Charles Rice, D. C. Scott, and W. C. Kingsbury.

GRAND OPERA.

DAMROSCH OPERA CO.—Herr Marterstejg, stage-manager; Walter Damrosch and Signor Brinboni, musical directors; Messrs. Schenck and Fried, assistant musical directors. Mmes. Melba, Gadski, Standigl, Sarna, Saggard, Taronta, Mattfield, and Von Conteren, M. Ibos, Herr Kraus, M. Bispham, M. Boudouresque, Herr Stehmann, Sig. Viviani, M. Saligmac, Herr Breuer, Sig. Del Papa, Sig. Campanari, Herr Standigl, M. Raina, and Herr Fischer.

MISCELLANEOUS.

RAYMOND CO.—T. L. Bertram, manager; L. W. Strauss, advance agent; Frank Lipman, treasurer; A. J. Weinberg, stage manager; Jack Riley, property man. Maurice François Raymond, Miles. Ettienne and Felice, Master Percy, William Closson, and Jack Riley. Tour begins Cincinnati, Ohio, Oct. 4.

THE FLINTS.—H. L. Flint, proprietor; William M. Sauvage, manager; W. I. Slish, advance agent; George Holton, advertising agent; Joseph R. Pauline, stage-manager; Bert Foote, electrician; Louis McWilliams, property man; Edith C. Sauvage, pianist. Ada St. Clair, Marina Flint, Edith C. Sauvage, Mrs. Joseph R. Pauline, Herbert L. Flint, William M. Sauvage, William I. Slish, George Holton, J. R. Pauline, Bert Foote, Louis McWilliams, Joseph J. Capalla, W. P. Klein, and Clarence Davis.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Sept. 25.

The unseasonable heat and excessive humidity that for the last fortnight had discouraged theatre-going, and caused a loss to the majority of the local managers that will more than offset the profits of at least a month to come, took its departure in time to start off attendance for the week just ended of a size to gladden the managerial heart in general. What may be considered the opening of the regular season at the Montauk has been the triple star appearances of Lillian Russell, Della Fox, and Jeff D'Angelis in Stange and Edwards' comic opera, The Wedding Day, first done at the Casino last Spring. Both stars and production were new to this stage, as was also the whole cast, with but one or two exceptions. Prices were advanced to $2 for the best seats, and the usual Wednesday matinee was omitted. Hardly a vacant seat has been seen at any of the performances. Miss Russell is yet a beautiful picture, and sings with but slight diminution of her early facility. Della Fox has regained her girlish figure, and was as chic and captivating as of yore. The libretto and music do not compare favorably either in humor or tunefulness, let alone in genuine fun-making, with several other works in which Mr. D'Angelis and Miss Fox have been identified jointly in past seasons. A feature of the current week has been the delightful vocalization and impressive stage presence of Lucille Saunders as Madame Montbason. Colonel Sinn's next booking is Margaret Mather in Cymbeline, Romeo and Juliet, Leah, and The Honeymoon.

At the Columbia, Never Again has filled out a week of business, which though a vast improvement over the painfully small attendance that greeted The Bostonians while there, was very far from that warranted by a co. including E. M. Holland, May Robson, Fritz Williams, Grace Kimball, and Samuel Reed. The juggling of figures which is frequently apparent upon the part of Charles Frohman's lieutenants when giving the totals of the alleged long runs of their chief's productions has been noticeable here the past week. The billboards claimed 200 consecutive nights for Never Again at the Garrick, while the Columbia programme was more modest and said but 130. Both of the assertions were wide of the truth. As a matter of fact, the original run of Never Again at the Garrick lasted just seventy-eight nights. It was produced there on Monday, March 8, following Secret Service, and continued thirteen weeks until Saturday, June 5, which, with but one matinee a week, only figured up ninety-one representations; to which was afterward added a revival of seven performances during the week of August 16-23, which yet failed of reaching the coveted 100 mark. De Wolf Hopper and El Capitan are underlined.

By all odds, the palm for producing the most solid satisfaction of the week should be awarded to Donnelly and Girard's production of The Geezer at the Grand Opera House. Joseph Herbert's clever lines, John Stromberg's captivating music, and the capital work of the co. stars, abetted by an able cast, rich costuming, and two picturesque settings, served to make a very satisfying whole, which has tested the capacity of the house at each performance. Manager Frank Kihlholz next exhibits The Privateer.

The Lottery of Love pleased so well at the Park during its first week that Hyde and Behman decided to defer the contemplated production of Friends one week, and continue the Daly work for double its original time. It has been preceded by the specialties of Eddie Shayne and Mae Worden. Joe Linder, with Nestor and Bennett. Every indication now points to a successful result as to the new lines upon which this favorite old resort is now conducted.

Otis Harlan and Hoyt's amusing skit, A Black Sheep, both new to the stage of the Gayety, have done a large business at that popular Eastern District establishment, and willbe followed there by At Piney Ridge.

Hendrick Hudson, which had been announced at the Bijou, having slipped a cog somewhere up the State, necessitated a lively hustle upon the part of Manager Harry C. Kennedy, who quickly filled the vacant date with Carl A. Haswin and The Silver King, which will be displaced by The Sidewalks of New York.

At Hyde and Behman's a good olio has been put forth by James Hyde's Comedians, the best "turns" being those of the Randalls in a dancing and contortion act; Charles R. Sweet, the piano tramp; McIntyre and Heath in their inimitable Stranded Georgia Minstrels; Helene Mora in new vocal selections, and Williams and Walker with a lot of fresh business, which all proved taking and fully up to their past standard of excellence. The Newsboy Septette require a more thorough rehearsing and the substitution of one or two new members before they can become "winners." A Game of Wits by the five so-called Castillians proved rather depressing and marred an otherwise well selected bill. Reilly and Wood's Big Show is due on Monday.

John W. Isham's Octoroons have given at the Star to big receipts the same high grade singing and clever acts commented upon when here last season. Manager Bissell's next feature is Robie's Bohemian Burlesquers.

Over at the Empire, The Merry Maidens have canned the S. R. O. sign to be produced more than once. Isham's Octoroons emigrate from the Star to Manager Barnes' home for the coming week.

The Lyceum has done well with its stock performances of The Danger Signal, which will be followed by the same people in The Fugitive.

The Unique has not been large enough to hold all those who have striven to gaze upon Harry Morris' Twentieth Century Maids, which retires in favor of The Knickerbockers.

Manager Laurent Howard's exhibit of talent at the Brooklyn Music Hall has included the Allison Sisters, Morden, Warren and Howard, Joseph Welch, Dicks and Wade, with Garnella and Stirk, also the American Comedy Four.

Zipp's Casino property on Elm Place, adjoining the Grand Opera House, was sold under foreclosure proceedings on Thursday for $67,000. It was bid in under the name of Wilson, which, it is said, will read later as Hyde and Behman.——For the first time since 1879 no bookings have been made at the Academy of Music for the eminent lecturer, John L. Stoddard.——The Amphion will begin its eleventh season on Monday, Oct. 11, with Denman Thompson in The Old Homestead.——In various obituaries of Mrs. John Drew the statement has been made that her last appearance on the stage was at Newark in The Sporting Duchess. That is incorrect, the last time that the estimable lady faced the footlights was at the Montauk Theatre on Thursday afternoon, May 13, 1897; the occasion of a benefit tendered by Colonel William E. Sinn to Manager Edwin Knowles, when Mrs. Drew took part in an interesting skit, which also enlisted the services of such appreciated veterans as Mrs. W. G. Jones and "Aunt Louisa" Eldridge.

SCHENCK COUPER.

DENVER.

The Corinne Extravaganza co. played to good business at the Tabor 12-18. This is perhaps largely accounted for from the fact that there was no other show in town. An American Beauty is about the most "reminiscent" operatic extravaganza we have had here for some time. As for Corinne, her other name might be "Constancy," for she is always the same. Her voice, however, shows considerable improvement, and she handles the lyrics in An American Beauty to better advantage than anything she has done before, and sings several of the numbers quite acceptably. She plays the mandolin just as prettily as of yore, and in time I believe she will learn to act. Of the supporting co. Frank David, Octave Barbe, and Bertie Crawford did excellent work. David is a comedian with good methods, who is decidedly funny and extremely natural, and he scored an emphatic success. Octave Barbe demonstrated some acting ability and also sang the Indian love song delightfully. Bertie Crawford did Rose Budd with considerable vim and go, and played the part for all there was in it. Grace Gresham filled a pair of stunning drab tights most charmingly. Charles Postelle is also in the cast and was responsible for considerable amusement. I really think, however, that Mr. Postelle should get a new specialty, as the one he does in the second act of this play has grown decidedly ancient. Owen Fitzgerald, who attempts the tenor role, cannot act, and does not seem to care. He is the most awkward and lackadaisical "hero" that I have seen for many a day. He sings fairly well. J. K. Adams and Albert Juhre contributed some rather clever character sketches. The early part of the week the production was a very uneven one and showed lack of rehearsals, but there was a decided improvement toward the close of the week. It is adequately mounted and prettily costumed.

The sale of seats for the opening of the Broadway Theatre Stock co. commenced 16 at 9 o'clock, and within two hours everything desirable in the house had been sold. The opening night at the Broadway Theatre, 20, drew the largest audience that ever gathered in the theatre. The new co. is a competent one, and the play, New Blood, won a success d'estime.

The New Orpheum opened its season 18 at popular prices to a crowded house, and there were ample demonstrations of approval by a large audience. The house has been thoroughly renovated and prettily decorated, and every effort is being made by the new management to make it a success. The management made no claim to originality for the opening production, A Tale of Enchantment, it being merely an extravaganza permitting of the introduction of mechanical, scenic, and electrical displays, and burlesque, ballets, and specialties. The production being of this nature, consequently did not afford the regular members of the stock co. quite the opportunity they will be given in next week's bill, a melodrama, The Heart of Cuba. Of the regular co. Robert Bell made the hit of the evening. Nettie Abbott was a clever Fatima. H. Percy Meldon, George T. Meech, Wallace Hopper, Rose Osborne, Josie Haines, and R. A. Hewlette made the most of the roles assigned them. Of the vaudeville artists La More Busch, Ray Sothard, and Riley and Wolf were enthusiastically received. Mlle. Sylva led the march of the Amazons with grace and dignity, and made a genuine hit. The production throughout moved without a hitch and reflected considerable credit upon R. A. Hewlette, the theatrical director.

A testimonial will be tendered R. Cavallo at Elitch's 19. The programme will be furnished by the pupils of the Margaret Fealy (Madame Cavallo) School of Acting, and specialty numbers by well-known artistes. Signor Cavallo, who was the musical director at Elitch's this Summer, and will officiate in the same capacity at the Tabor this Winter, is quite popular.

The following are the rosters of Denver's theatres: The Broadway Theatre and the Tabor Grand Opera House, Bush and McCourt, managers. The Broadway Theatre Stock co., under the direction of R. L. Giffin, Walter Clarke Bellows, stage manager. The Tabor, M. W. Mayes, treasurer; Clyde Smith, assistant treasurer, and R. Cavallo, musical director. The Broadway, R. B. Mayes, treasurer; F. W. Billings, assistant treasurer, and Charles Horst, musical director.

The New Orpheum Theatre: Charles F. Reynolds, general manager; R. Aug. Hewlette, associate manager and theatrical director; A. W. Gilman, treasurer, and J. Masacek, musical director.

The Lyceum Theatre: Frederick North, manager.

Clarence Jackson, of this city, has invented a new mutascope machine. It is slightly larger than an ordinary camera, weighs but fifteen pounds, and will be used on a tripod. The machine is worked by hand power, and a film 120 feet long is used. These films will take pictures at the rate of thirty a second, lasting half a minute. The new picture machine, it is thought, will revolutionize the market, and be to the present cumbersome picture machines what the kodak was to the old-fashioned camera.

Walter Clarke Bellows' School of Acting opens at the Broadway Theatre 22. During the season there will be two terms of ten weeks each. In the design and scope of the work the usual theatrical methods of dramatic schools are abandoned, the classes being formed into a second company at once, and rehearsals commenced for public performances, which will be given monthly. A series of authors' matinees will be a feature of the season's work, giving to the members the benefit of public performances under the most favorable conditions. Mr. Bellows' work is so well and favorably known in this city that there is no question but that his school will enjoy even greater success than last season.

F. E. CARSTARPHEN.

DETROIT.

Matters in the theatre line are livelier in Detroit, and most of the theatres are in full running order. The Good Mr. Best was here 13-18 and did fairly good business. This skit was rather roughly handled in New York, where it was originally presented, and it did not seem to have warranted any better treatment here. It is called a musical comedy, and does contain more or less music, but it is built upon no foundation whatsoever, and the general tone is somewhat of a vulgar character.

At the Lyceum, Sterling and Bowles' Bo-Peep did the usual good business for which this house is celebrated. At Whitney's a melodrama called Always on Time was presented.

At the Detroit 23-25 Walker Whiteside appeared, supported by his co., of which Frederick Paulding is in lead. Hamlet and The Man in Black will each

be given two presentations. The next engagement at the Detroit will be Frank Daniels in The Idol's Eye, beginning 27.

At the Lyceum the ever popular favorites Ward and Vokes are doing a land office business in The Governors. No comedians ever appeared in Detroit at a recent date who have become more popular than Ward and Vokes, and no matter what they present they invariably crowd the house to the doors. Chimmie Fadden follows, beginning 28.

At Whitney's Charles A. Gardner in Karl the Peddler is doing a good business. Next attraction in the Name of the Czar 28. KIMBALL.

SAN FRANCISCO.

After an absence of seven years William H. Crane appeared at the Baldwin Theatre 13 in A Fool of Fortune, which was continued throughout the week. This comedy rather strikes us as smacking too much of the stock market and the absorbing delights of the ticker. At times the action is a little slow, and when this occurs the dialogue is not sufficiently brilliant to tide over these lapses. Mr. Crane's co. is such an excellent one and so evenly balanced that the entertainment it affords is, in spite of all drawbacks, a most delightful one. There seem to be no weak spots, and Percy Haswell is so pretty and charming in manner as to quite fascinate her auditors. Frances Stevens made quite a little hit as Jennie Cunningham. Boyd Putnam, William Boag, and Walter S. Hale are all entitled to praise. As to Mr. Crane himself, I think he is a better and a smoother actor than when I saw him seven years ago. He is easy, artistic, and intelligent, and the role of Elisha Cunningham is one which taxes the resources of his versatility only to show how much of this necessary article he possesses. It was deemed necessary for Mr. Crane to apologize for his many-years-old statement that this was a "jay" town, which has been so often quoted, or, as Mr. Crane says, "misquoted," and this he did very charmingly on the opening night. I think, however, it was unnecessary, as the remark has certainly not been treasured up against him, and I predict that the success attendant upon the first week of his engagement will continue during the three for which he is underlined. A Virginia Courtship, by Eugene Presbery, will be produced 29 for the first time on any stage.

At the California Theatre the Frawley co. produced 13-19 Men and Women for the benefit of the Police Fund for Widows and Orphans. This co. produced this play during its last engagement in San Francisco, and the changes in the cast have certainly not been for the worse. In the first production Maclyn Arbuckle played the part of William Prescott, and he has been succeeded by Frank Worthing, who certainly surprised me by his splendid performance of a part which I had thought would hardly be suited to him. Mr. Frawley in his old part of Edward Seabury leaves nothing to be desired, and his performance is a most excellent one. Francis Carlyle, whom we are accustomed to see as a lover or hero, showed his histrionic ability by handling the part of Israel Cohen in a most dignified and effective manner. Mr. Enos does a good bit of work. The part of Agnes Rodman affords Blanche Bates an opportunity to display her dramatic force and power, and she is most excellent in the role. Selene Johnson made her first appearance with the Frawley co. in the part of Mrs. Kate Delafield, which she handled well. Gladys Wallis, as dainty as ever, was charming as Dora Prescott, and her scenes with Mr. Frawley were the prettiest part of the play. Eleanor Robson, daughter of Madge Carr Cook, made her debut in the role of Margery Knox and made a good impression. The house has been filled nightly.

The second and last week of Twelve Temptations has not proved as successful as the first, although the upper part of the house has been well filled.

The demand for seats for the first week of the supplementary season of the Frawley co. has been very large, The Wife having been selected for the opening play instead of Sue, as at first announced, the change being made necessary by a temporary loss of voice by Francis Carlyle, who was to have taken an important role in this latter play.

At the Tivoli 13-20 Mignon alternated with Faust. Mrs. Hinrichs sang Mignon in a delightfully natural manner, and her solos were sweetly and tenderly rendered. Elvia Crox was excellent as Filena. Michelena sang Wilhelm and was enthusiastically encored, as was Abramhoff in the role of Lothario. At the first production of Faust 14 Tillie Salinger appeared as Marguerite and was given a warm reception by her many friends after her long absence from San Francisco. Michelena was an ideal Faust, his rendition of the part being decidedly artistic. Vivani was very successful as Mephisto, and Mertens as Valentine had an opportunity to display his ability as an actor as well as a singer. There seems to be no diminution in attendance, and there has been an enormous demand for seats for the coming week 20-26, when The Flying Dutchman will alternate with Lohengrin.

There have been large audiences as usual at the Orpheum 13-19, a number of new and attractive features having been added to the bill, the most important of which appears to be El Zobedio, a young female contortionist, whose feats of posturing and balancing are received with much applause. George Evans appears as a darkey comedian and scores a hit with two new coon songs. John C. Fox and Katie Allen, who are playing a return engagement, are warmly welcomed. Adrienne Ancion does some clever work on the trapeze. The holdovers are the Hungarian Boys' Orchestra, Barton and Ashley, character sketch artists; Stanley Whiting and Van Auken, and McPhee and Hill.

Grattan Donnelly's The American Girl has preceded The First Born at the Alcazar 13-19, the cast being almost the same as when last presented here some months ago Gertrude Foster made her first appearance in the role of Jasmine, which she played conscientiously, but at times became too dramatic. May Buckley in her old part of Twister gave a very cute impersonation of this character. Interest, however, seems to center in the three children of the play, and particularly in little Venie Wells as Jennie Maguire, the tough girl. The First Born grows more interesting as it grows older, and the management has decided to produce it another week, so great has been the demand for seats. The farce A Serious Tangle will precede the Chinese play 20-26. Business very good.

The Engineer, at Morosco's Grand Opera House, has been sufficiently attractive to pack this theatre nightly, and the play is well cast. The next production 20-26 will be Slaves of Gold, which was produced several years ago in this city at the old Howard Street house, under the name of Love and Gold.

W. W. KAUFMAN.

MILWAUKEE.

Primrose and West's Minstrels are at the Davidson Theatre 19-25 to good business. They carry an excellent show, and some very catchy new songs and jokes are introduced. The soloists in the first part were Messrs. Cameron, Kent, Pritzkow, Semon, and Carroll Johnson, the last named having to respond to several encores. The Freeze Brothers were much applauded. In the second part Trovolo and his mechanical automatons held the interest of the audience completely. Falke and Semon, in comic musical specialties, received flattering recognition George W. Lewis' dances were a strong feature. The Schrode Brothers, comic acrobats, caused a great deal of amusement. That excellent comedian, Ezra Kendall, was simply inimitable; his reception was very warm, and he was recalled over and over again. The performance concluded with The Zouave Patrol, personally conducted by William H. West, and under his able direction the fancy marches were very creditably executed. Julia Marlowe 27-Oct. 2 in For Bonnie Prince Charlie, Romeo and Juliet, and Ingomar.

A good matinee house greeted Kelly and Mason in Who is Who 18, while at the evening performance S. R. O. was announced. The farce is a good one, contains some extremely funny situations and some good specialties besides. Joe Kelly is well suited to the part of Jack Hartland, and plays it with great success. Charles Mason is in his element as Peter Von Baumbach. Eddie Giguere is capital as Tony. G. P. Evans as Jeff Barclay ably fills the villain's role. Cecile Morris as Mable is most sweet and natural. Blanche Boyer as Tillie is full of life and vivacity. Mrs. Fanny Rouse as Mrs. Sackett plays the part to perfection. Georgie Tompkins as Angelica and Eva Randolph as Coral do full justice to the small parts allotted them, and the balance of the cast are quite satisfactory. Goggin and Davis do an excellent comic acrobatic turn, which was loudly applauded. Miss Boyer and Eddie Giguere executed a lively song and dance to enthusiastic and deserved applause. The Whitney Sisters rendered a cornet duet pleasingly. Kelly and Mason appeared in an original specialty which provoked roars of laughter and thundering applause. Hopkins' Trans-Oceanic Star Specialty co. 20-Oct. 2.

In Old Kentucky is this week's attraction at the Bijou, and is drawing large crowds at every performance, the S. R. O. sign being up early in the week. It is played by a capable co. Affie Warner enacts the role of Madge Brierly, and repeats her former success in the part. In the difficult scenes in which she figures, she rises to the occasion in a manner which wins spontaneous applause. The part of Frank Layson was well played by Frank Dayton. Colonel Sandusty Doolittle was looked after by H. B. Bradley, and he did it well. George B. Caine, as the villainous Holton, proved his ability to handle an unsympathetic character. Joe Lacey was played by Pierce Kingsley, and his work betrayed painstaking study. Charles K. French essayed the role of Neb, the old negro servant, and his acting could not be improved upon. Helen Huntington did well as Barbara Holton, and Jessa Hatcher as Alathea Lagson deserves much praise. Next week, Blaney's A Hired Girl.

Alf A. Bothell, of this city, and formerly with the Emily Bancker co., goes in advance for In Old Kentucky this season.

The Palace Theatre opened with a large attendance 13, when a performance of Paul Lindaus' Graefin Lea was given. The scenery is appropriate, the acting good, and the audience were pleased. Der Goldonkel was presented 19 to a good house, and Die Goldene Eva 22.

On Sunday last Joe Kelly, of Kelly and Mason, received word that his father, who had been ailing for some time, had died in Denver, Col.

Julia Marlowe and her co. have been rehearsing here for the past week.

The State Fair is now on, and large numbers of visitors are daily arriving in the city.

C. L. N. NORRIS.

BUFFALO.

Margaret Mather and a capable co. closed a three nights' engagement at the Star 22. The presentation of Cymbeline justified all that has been said of its scenic beauty. Miss Mather's Imogen is worthy of much praise. It is dignified, yet buoyant where buoyancy is demanded, and her interpretation of the lines is excellent. Miss Huyck was good as the Queen, and Cloten was fairly well played by B. T. Ringgold. Business good. Frank Daniels follows.

Chimmie Fadden is packing the Lyceum the current week. The co. is not nearly so good as the one we saw here last season, but the audiences were delighted. Dan Collyer acts the part of Chimmie Fadden excellently, and is a warm friend of the gallery from the outset. His singing voice is weak. Edward Mackay as Burton was splendid, and Harry Rich was a pleasing Mr. Van Courtland. Frank P. Smiles was hardly equal to the part of Paul. It is difficult to see any one as Mrs Murphy after the splendid interpretation of that character by Marie Bates, but May Donohue did well with it. Carrie Collyer also is deserving of mention for her work. When London Sleeps follows.

It is no exaggeration to state that Mr. Salisbury's Stock co. at Music Hall is proving one of the greatest successes in the history of Buffalo theatrical enterprises. The audiences grow larger each week and are composed of the best people in town. The bill 20-25 was Hoodman Blind. Frances Drake did wonderfully well in the dual role of Nance Yulett and Jess. Frank Rolleston in the leading part at times was not equal to the strong dramatic situations of the play. Chanez Olney was charming. The vaudeville bill was good, the feature being Alice J. Shaw and daughters. Others were Walton and Doyle, Knoll and McNeill, DeForest and DeForest. The bill for the coming week is Jim the Penman and vaudeville.

Jermon's Black Crook Extravaganza co. was the attraction at the Court Street 20-25. The co. was a good one and good houses were the rule throughout the week. Smith and Champion were the best features. Others were Kittie Wells, Mureal, Kittie Clements, and Emery and Marlowe. Black Patti Troubadours 27-Oct. 2.

Margaret Mather was ill throughout her entire engagement here. It was nothing but pluck that carried her through the performances, and she was constantly attended by nurses and physicians

Manager Charles P. Salisbury went to New York 21 in search of first-class vaudeville talent for Music Hall.

The Casino Palm Garden closed 18 after a not very successful season. The house will probably be reopened, and I would not be surprised if Mike Shea were its manager.

Changes are being made in the interior of Music Hall in the hope of remedying the acoustic effects. The alterations do not interfere with the performances.

For nearly a year the Star Theatre has been bothered by thieves. Money, jewelry, wigs, and various trinkets have disappeared at an alarming rate. The strictest watch has been kept, but the thieves escaped detection until last week, when some of the stolen articles were traced to a pawn shop. Further investigation resulted in the arrest and conviction of two men who were in no way connected with the house. The wonder is how the thieves succeeded in entering the theatre.

John Major, who looks after the interests of Little Monte Cristo, renewed old acquaintances here last week. He was at one time connected with the Star.

While in Cincinnati last week I noticed that a leading paper of that city used numerous items from THE MIRROR without giving credit for them.

Manager Laughlin, of the Lyceum, is in New York on business.

RENNOLD WOLF.

PROVIDENCE.

Primrose and West's Minstrels played a very good half week's engagement at the Providence Opera House 16-18. Among the entertainers were Milt G. Barlow, the Ben Mowatt Trio, George Wilson, George Primrose, Original Quaker City Quartette, Waterbury Brothers and Tenney, and the Seymours. 20-25 The Cherry Pickers was presented, and was well received by good audiences. There were several exciting scenes, and at times the audiences were very enthusiastic. Ralph Delmore, Robert T. Haines, Stella Zanoni, Miss Satterlee, and Mr. Ferguson played leading parts capitally. Denman Thompson in The Old Homestead 27-29. The Sporting Duchess 30-Oct. 2.

A Romance of Coon Hollow, with a troupe of genuine darkies who contribute pleasing specialties, entertained good houses at Keith's 20-25. Prominent in the co. were Maurice Brennan, V. A. Varney, Charles H. Stewart, J. W. Girard, Eugene Powers, Kathryn Davenport, Margaret Debden, and Emma Italia. The specialties by Miss Italia and Mr. Powers and the singing by the Central Quartette deserve special mention. Richards and Canfield in My Boys 27-Oct. 2.

Minnie Cline, the popular little lady who heads the burlesques at the Olympic, was pursued by one of our "Willies" evening 21. She gave him a very cold look, and he struck her. The police got him, and he gave his name as Charles Wilson. He was held in $200 bonds for trial the first of the week.

Several members of the United Train of Artillery in full dress uniform witnessed The Cherry Pickers 22.

Among the agents in town the past week were A. Toxen Worm, Jack Fort, and Walter D. Turner.

George W. Wilson, of Primrose and West's Minstrels, was arrested in this city after the performance evening 18th for an alleged debt of $221. Wilson says he owed nothing, and secured bonds for $200, and went along with the company.

The Boston Symphony Orchestra will give eight concerts here this season, beginning the last of October. This is a superb organization, and we are glad to get eight concerts this year, instead of six as heretofore.

The Boston Star Course Entertainment Co., George A. Fozcroft, manager, will give a series of entertainments in Infantry Hall the coming season, opening Oct. 28 with a concert by Brooke's Chicago Marine Band.

HOWARD C. RIPLEY.

GALVESTON.

The theatrical situation has not improved since last report. On the contrary, it may be said to have taken an unfavorable turn, and the present outlook seems decidedly gloomy. This is due to the prevalence of yellow fever in Louisiana, Mississippi, and Alabama, and until conditions change for the better we have but little to expect in the line of amusements.

James B. Mackie was at the Grand 15 with Little Jack Horner; poor house and poor performance.

C. N. RHODE.

PITTSBURG.

Robert Mantell opened 20 at the Bijou in A Secret Warrant, and drew crowded houses all the week. The support, including Miss Behrens, was excellent. Next week Jacob Litt's co., headed by Marie Wainright, in Shall We Forgive Her.

M. W. Hanley brought My Wife's Step-Husband to the East End Theatre 20, and the house was well filled. The occasion was made interesting by the presence of the author, H. A. Du Souchet, and the comedy, presented by a capable co., caught the house. During the latter half of the week Always On Time was substituted. Next week Edwin Gordon Lawrence in For Her Sake. The Real Widow Brown is underlined for the balance of next week.

At the Duquesne Mr. and Mrs. Edwin Milton Royle opened 20 in Captain Impudence. A large audience was in attendance. Manager Tillotson has decided to discontinue Wednesday matinees, substituting Thursday instead, and giving the usual Saturday matinee performance. The musical extravaganza Bo-Peep follows.

The Good Mr. Best was the attraction at the Alvin 20, and a good house enjoyed the music, dancing, and beautiful costumes to the utmost. Next week Never Again.

At the Academy of Music Flynn and Sheridan's co. crowded the house 20, and did an immense business all the week. The co. is a strong one in every particular. Next week Jerome's Black Crook Burlesque co.

Crowds thronged Harry Davis' beautiful houses all the week. The stock co. produced The Big Bonanza 20, while the vaudeville bill included Countess von Hatzfeldt and a long list of clever people. The children's miniature theatre is a lasting sensation for the little ones, and is well patronized. Next week the stock co. will be seen in Lemons. The vaudeville will comprise Charles T. Ellis, Press Eldridge, La Belle Carmen, A. O. Duncan, Phyllis Allen, Taree Whitney Brothers, John and Bertha Gleason, C. W. Littlefield, and others.

M. W. Hanley was here all the week attending to his interests at the Bijou and East End theatres.

H. Brady Wilkins, dramatic editor of the *Press* and the best informed theatrical writer in this city, has been engaged as press agent of the Duquesne.

Manager Harry Davis went East to recuperate after his Herculean task of starting his enterprises here.

E. J. DONNELLY.

JERSEY CITY.

Hal Reid's Human Hearts reached us at the Academy of Music 20-25 for the first time, to good business. The play was well received and shows that Mrs. Henderson intends to live up to the promise she made last Summer to give the patrons a little of every kind of amusement. William Robyns plays a tramp capitally, and Basil West as the villain spread himself in the last act to such an extent as to receive groans and hisses. Baby Smedley is a clever child actress. Eulalie Bennett as the adventuress did good work. J. W. Hurley played the part of the Governor in a careful manner, and Mrs. Robyns as the mother and William H. Smedley as the coon were excellent. Under the Polar Star 27-Oct. 2. The Privateer 4-9.

William Black's new venture, with Bob Cole and Billy Johnson as the stars, in the new musical comedy, A Trip to Coontown, commences season at South Amboy 27. A number of Billy Black's friends will attend a performance at the Star Theatre, Elizabeth, 28.

Jersey City Lodge of Elks, No. 211, has appointed as the social session committee Brothers Manager Thomas W. Dinkins, Bill Poster James F. O'Mealia, Walter C. Smith, Bob McDonald, and Charles Austen. A ladies' social is being arranged.

Bob Grau's Vaudeville co came to Soulier's Lyric Theatre, Hoboken 20-22. It included Lew Dockstader, Sam J. Ryan, Bessie Gray, Sisters Ouri, Eva West and John Rutledge, Annie Wilkes, and the Leonards. Paul Cazeneuve in The Three Guardsmen was to be the attraction 23-25. Business only fair.

Edward Mana, of this city, has signed with A Husband by Proxy co.

Hal Reid is not playing with his co. in Human Hearts. He has only appeared at one performance this season, owing to throat trouble, which is now on the mend. Neil Risley is playing Mr. Reid's part of Tom Logan in the piece, and is giving satisfaction. Esther Rejaero, a young Southern girl, aged 16 years, made her appearance with the co. here 20 and is a surprise in the part of Ruth. John Germon is playing the part of the lunatic, and Severin J. De Deyn is rehearsing the heavy part. J. E Caren, the manager of the co., is an old newspaper man. He is an admirer of THE MIRROR, and says it is an excellent piece of property.

The cinematographe is exhibiting here to good patronage. Ed J. Clarence is with the outfit.

WALTER C. SMITH.

MINNEAPOLIS.

Clay Clement, who, by the way, made a decidedly favorable impression when he appeared here last season, opened a brief engagement at the Metropolitan Opera House 19 in The New Dominion to a good sized audience. His reception was very flattering and he was obliged to respond to several curtain calls. His Baron Hohenstauffen was a well sustained personation and made the usual favorable impression. Kara Kenwyn was seen as Mrs. Josephine Dulany to marked advantage. Nell McEwen was very charming as Flora May Randolph. Carlton Macey made an admirable J. Charles McVey, and Jeffrey D. Williams was satisfactory as Marshall Boner. Handsome stage settings. Miss Francis of Yale 23-25. Primrose and West's Minstrels 26-Oct. 2.

At the Bijou Opera House Augustus Thomas' The Hoosier Doctor was given week of 19 to an appreciative audience. The piece was a disappointment and would undoubtedly have proved a failure in the hands of a less capable company. Digby Bell made a decided hit as Dr. Willow. Laura Joyce Bell as the Grandmother was equal to the requirements of her role. Miss Butler was happily cast as Mrs. Bunce, although she had very little to do. Ethel Vance as Little Rosy brought down the house. A more interesting little child has rarely been seen here. Tennessee's Pardner 26-Oct. 2.

The enterprise of THE MIRROR in publishing reports of the business condition throughout the country has been very favorably commented upon by many of its local admirers.

Sanford Dodge, a young tragedian of this city, who toured the Northwest last season at the head of his own company, expects to open his season in the near future. Mr. Dodge has been the recipient of some very flattering notices, and under proper auspices would undoubtedly make progress in the profession.

F. C. CAMPBELL.

KANSAS CITY.

John Drew has established himself as a favorite in Kansas City. His engagement at the Coates Opera House 16-18 drew large and fashionable audiences, and the work of the star and the co. was heartily received. Rosemary, the play presented, was filled with sentiment and character studies, giving each member plenty of opportunity to bring forth something artistic in his role. Isabelle Irving as Dorothy was very sweet and charming. David Harkins, Harry Harwood, Annie Edwards, and others all had given them good parts and made strong impressions. Miss Francis of Yale 27-Oct. 2.

Charles E. Blaney's new farce-comedy, A Hired Girl, was presented at the Grand Opera House 19-25, under the management of Hollis E. Cooley, who was for several years business-manager of the old Ninth Street Theatre. James T. Kelly as Johanna Quinn, the hird girl, was excellent, giving a capable comedy performance without the usual extreme exaggeration. Dolan and Lenharr in travesty specialties were pleasing features of the performance, and the large number of girls in the various medleys, songs, and dances gave considerable life to the piece, which is a little quieter than the usual farce-comedy, having somewhat of a plot, which several members of the co. tried to follow. Louis James 25-Oct. 2.

The handsome new drop-curtain at the Grand is admired greatly, and evidences good taste and artistic skill.

The Auditorium will open Oct. 18 with a dramatic stock co. in connection with vaudeville, and the attractions will be given on the continuous performance order.

FRANK B. WILCOX.

ATLANTA.

The Widow Goldstein was to open the Lyceum 22, but failed to appear, owing to quarantine regulations on Southern coast.

The fever scare is giving some of the cos. trouble at present, as a great many of the Southern and Western cities have very strict regulations in regard to those in and out of the infected districts.

Atlanta's gates are wide open to all. There is no fear of fever here, as the Board of Health and the Sanitary Department say that it cannot live here.

Lyceum and Imperial still dark.

JOHN H. THOMPSON.

LOUISVILLE.

The veriscope of the Corbett-Fitzsimmons Carson City fight occupied Macauley's 20-25. The opening attendance has been very large, and the people express themselves as well pleased. The Good Mr. Best 27-29. Thomas W. Keene 30-Oct. 2.

The concert to be given by Rosa Green 24 at the Auditorium, under management of Daniel Quinn, promises to be a big success. Karl Schmidt, Douglas Webb, Hattie Bishop, and Hewett Green, the best of Louisville musical talent, will assist.

The Pulse of New York opened at the Avenue 13 to a large house. The co. is a good one and the specialty features entertaining. Prominent among the specialty people may be mentioned William Land, Stella Mayhew, Blanche Maitland, the Gotham Quartette, and others. The engagement concludes 25, and will be followed for the remainder of the week by Tony Pastor and his co., who will appear here for the first time in a number of years.

The bill of the Meffert Stock co. at the Temple 20-25 will be Forget-Me-Not, bringing out the strength of the co., and preceded by The Marble Arch, in which Messrs. Blackmore and Reynolds, and Misses Ingram and Crane appear.

The Merry Widows opened with a matinee 19 at the Buckingham to an overflowing house. In the company are Beeson, Miles and Lulu, the Fauvette Sisters, Prior and Gates, the Munsons, May Kennedy, and others. Sam T. Jack's co. 26.

The last performance of the Baseball Automatons was given at Macauley's 19 to a large audience.

Manager Camp promises that the concerts that he will give during the Winter with Sol Marcosson, the violinist, as the leading attraction, will be among the leading musical events of the season.

Colonel Billy Thompson, manager of the veriscope, is said to be coining money, and the news is gratifying to his numerous friends here.

Jennie Russell, a Louisville girl who has had some experience on the road in a professional capacity, has joined the Meffert Stock co.

There is decided interest in the coming races to be participated in by the professional riders of the National League Circuit, which will be run on the Auditorium track Oct. 12, 13.

It is now said that the actor, William Wyatt, who died in Mobile and was buried here, was a yellow fever victim. He was a player whose home was in this city, his family name being Root.

CHARLES D. CLARKE.

CLEVELAND.

Daniel Frohman's Lyceum Theatre Stock co. opened for a week at the Euclid Avenue Opera House 20 in When a Man's Married, a dainty little curtain-raiser, and The First Gentleman of Europe, in which James K. Hackett takes the dual role of George, Prince of Wales, and Colonel Pfolliott, in a masterly way, showing off his capabilities as a romantic actor. He was ably assisted by Mary Mannering, who was seen for the first time in Cleveland, appearing to advantage as Daphne and making a favorable impression. The co. is an unusually strong one, and, besides the play of the opening night, produced The Mayflower and The Late Mr. Costello, the latter being preceded by The Wife of Willoughby. This attraction is one of the strongest seen at the Euclid for some time, but has not been favored with the business it deserves, although the weather has become more suitable for the playhouses. Christopher, Jr., 27-Oct. 2.

The Lyceum Theatre has had for its attraction 20-25 Bo-Peep, which opened to a large audience. The piece is well staged and presented by a fairly good co., headed by Eleanor Elton. Ward and Vokes in The Governors 27-Oct. 2.

Shannon of the Sixth, with W. H. Power in the title-role, opened to two big audiences at the Cleveland Theatre 20 and remained all the week. The melodrama is just as popular as it was last season. Fabio Romani week of 27.

The Star Theatre has been doing a good business all week of 20, having an exceptionally strong attraction. Vanity Fair contains a little of everything, opening with a one-act burlesque, The Outing of the Lambs. The olio contains some well known artists, who do good specialties, and the bill concludes with That Man from Ireland, which takes well. Rentz-Santley 27-Oct. 2.

It is rumored that the old Cyclorama on Euclid Avenue is being made into a theatre and will be opened soon as a first-class house. The location is a good one, being only a short distance from both the Euclid and the Star. This is the house that Mr. C. H. Henshaw was reported last season as having the option on. If the information is authentic the persons interested are keeping the scheme very quiet.

The Exposition continues to draw large crowds, and the management furnishes something new in the Midway each week.

WILLIAM CRASTON.

ST. PAUL.

Miss Francis of Yale was presented by a very clever co. at the Metropolitan Opera House 19-22 to good houses and representative audiences who greatly enjoyed it. It is a clean-cut, wholesome comedy. Etienne Girardot fully sustained the reputation he made as Charley's Aunt in his versatile and masterly interpretation of Miss Francis of Yale. He is decidedly funny and he played the part in a most enjoyable manner that scored him a hit. Monte Donico was very attractive, playing her part with refined delicacy. Lavinia Shannon sustained the role of Mrs. Chetwynd in a charming manner. Gertrude Homan completely won the audience. Sarah McVicker won merited recognition. Idalene Cotton's Gosette, the French maid, was a decidedly good impersonation both in accent and action. Owen Westford was decidedly clever, and Raymond Capp, George F. Farren, and Louis Grisel do exceptionally good work. The play was an entire success. Clay Clement 23-25. The Giffen-Neill co. 26-29. Primrose and West 30-Oct. 2.

Arthur C. Aiston's clever co produced Tennessee's Pardner at the New Grand Opera House 19-25, opening to large and delighted audiences. The play was nicely staged. Manager Aiston presents a new and complete outfit of scenery painted expressly for this play. James M. Brophy as Caleb Swan gives a very interesting and manly interpretation. Percy Plunkett does a good piece of character acting. Oliver H. Barr does commendable work. Jane Corcoran is a bright and clever little actress and won the favor of her auditors at once. Bertha Williams as Nettie Bice plays the role in a praiseworthy manner. Annie Mortimer was decidedly good in the role of Mrs. Hay. Frank M. Kelly was acceptable as Tom Ramaine, Walter Ryder, Marion T. Bohannon, Leon Parmet, and Theo. Westman do good work in their respective roles. The Golden Nugget Quartette sang well and was a pleasing feature. The co. give a good performance and the play took well with the patrons. In Old Kentucky 26-Oct. 2.

Matt Berry in the city 21, 22 on his way to San Francisco in advance of Herrmann the Great co.

Lavinia Shannon, with Miss Francis of Yale co., is a bright and clever actress. During her numerous visits to St. Paul she has become a favorite with our theatregoers and has made many friends.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

The wave of prosperity reached all the theatres the week of 13 and overflowing houses were the rule. The State fair brought thousands of strangers to the city. The theatres caught the crowds at night and S. R. O. was the rule. Both Superba at the Grand and the veriscope at Tomlinson Hall closely approached the record.

Tony Pastor's co. opened at the Park 20 and gave a very good show. Pastor sung his songs in a way to be envied by many younger actors. Maud Raymond made a hit with her songs and stories. The De Fillippis are excellent dancers and a strong feature. Barnes and Sisson do a neat specialty. Albertus and Weston do a juggling act and, Edwin Latelle is a good musical comedian. The Broadway Girl 23-25.

Treasurer Lewis, of Weber and Fields' co., reported to the police that he had been robbed of $731, the proceeds of a three nights' engagement which closed at the Empire 18. Mr. Lewis claims that the money was taken from a table in his room at the

Denison while he was asleep. The detectives have been unable to do anything toward unraveling the mystery.

The Grand Opera House is dark the week 20, but has some good things to offer in the near future.

W. W. Lowry.

NEW ORLEANS.

The Jules Grau Opera co. opened the third of its four weeks' engagement at the Grand Opera House 19 with an excellent performance of Boccaccio. The opera was put on in a gorgeous manner, both with regard to costumes and scenic effects. The Bohemian Girl was presented 23. Big business was the order of the week, and Manager Greenwall is satisfied with the receipts of this co., which has proven so good a theatrical venture. Fra Diavolo 26.

Humanity was presented here by a capable co. 19-20, and did a remarkably good business, notwithstanding that the yellow fever scare has affected other lines. The Devil's Auction 26. 1492 Oct. 3 Al. G. Field's Minstrels 10.

The theatrical business here is all that can be desired, but cos. will not continue to come here if our city is quarantined by Texas, Mississippi, and Alabama towns, where they have dates ahead after leaving here. The Devil's Auction and Nancy Hanks people are hesitating. In consequence of the above the Bogan's Alley co. left for Louisville instead of Houston, where they were billed for 20.

J. Marshall Quintero.

OMAHA.

This is State Fair week in Nebraska, and our city is crowded with visitors on that account, and theatres are reaping considerable benefit from this fact, but the counter-attraction at the fair has, of course, its effect on matinee attendance. A Milk White Flag is the attraction at the Creighton week of 19, and is doing a most satisfactory business. Mary Marble is one of the most sprightly and attractive soubrettes seen here in many a day, and Oscar Hall is most amusing as the tramp. Schiller Vaudeville co. 23-Oct. 2.

At the Boyd Mark Murphy and John Tierney are doing a fair business with McSorley's Twins. Marie Stuart and Margaret Ferguson add greatly to the popularity of the co. Never Again 30-Oct. 2.

J. R. Ringwalt.

PORTLAND, ORE.

Smyth and Rice's My Friend from India co. will give three performances at the Marquam 30-Oct. 2.

The Third Street will be opened Oct. 3 by the Frank Readick co.

Cordray's opened its season 18 with the Broadway Theatre co., of New York, in Young Mrs. Winthrop, to large and well-pleased audience.

E. W. Fuller, who last season was temporary main-door ticker-taker and assistant treasurer of the Marquam, will this season be appointed by Manager Heilig as treasurer. Manager Heilig has selected an excellent and efficient man in Mr. Fuller, as he is and has always been alive to the interests of the house.

Oregon State Fair will be held at Salem 30-Oct. 8.

O. J. Mitchell.

CORRESPONDENCE

ALABAMA.

MOBILE.—Theatre (J. Tannebaum, manager): On account of yellow fever in this city the theatre has been closed. All neighboring cities are maintaining strict quarantine against Mobile. Many cos. have had thrilling experiences running the yellow fever blockade.

BIRMINGHAM.—O'Brien's Opera House: Al. G. Field's Minstrels 22. Widow Goldstein 25. 1492 30.

SELMA.—Academy of Music (B. F. Toler, manager): The Widow Goldstein 27.——Item: The Devil's Auction, booked for 24, had to cancel engagement on account of quarantine.

ARIZONA.

PHŒNIX.—Opera House (Dr. G. H. Keefer, manager): Dark.——Park Theatre (Arthur Gruber, manager): A. Y. Pearson Stock co. in Nugget Nell 6, 8, 11 to good business.——Item: A. Y. Pearson Stock co. will leave for Williams, Ariz., 19, and reorganize for regular season, which will open in Albuquerque, N. M., 27. Jack Lodge will be manager; Arthur Gruber, advance agent; J. Rush Bronson, stage-manager, this season.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vleit, manager): Season opened with Punch Robertson's co. 13-15; played to full houses; audiences pleased. Lincoln J. Carter's The Heart of Chicago 17 to medium house; scenery good. Darkest Russia 27. Bonnie Scotland 29. Georgia Minstrels Oct. 1.

JONESBORO.—Malone Theatre (W. T. Malone, manager): Richards and Pringle's Georgia Minstrels 15 to a full house; performance fair.

FORT SMITH.—Grand Opera House (C. J. Murta, manager): Heart of Chicago 15 to a good audience. On the Bowery 23. Richards and Pringle's Minstrels 27.——Item: Owing to the rigid quarantine rules in the South many companies have changed their route, going north from this point.

FAYETTEVILLE.—Opera House (H. M. Hudgins, manager): Chimes of Normandy (local) 17 under direction of Professor F. R. Koch, to packed house; performance excellent.

CALIFORNIA.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Heart of Maryland with Mrs. Leslie Carter 14-18 was warmly received by large house, the star receiving nightly curtain calls. W. H. Crane 23-25.——Burbank Theatre (A. Y. Pearson, manager): The Inside Track caught the public fancy largely 13-19. The World 20.——Item: Frank W. Conant, manager of Shore Acres, who has been spending the summer at his home here, left 21 for New York, accompanied by his sister-in-law, Mrs. Jessie Padgham Conant, soprano, who goes East with the view of going into opera.

OAKLAND.—Macdonough Theatre (Friedlander, Gotlob and Co., lessees): Sam T. Shaw Dramatic co 20-26. Heart of Maryland 27-Oct. 2. W. H. Crane 4-6.——Oakland Theatre (D. S. Vernon, manager): Frank Hodges' co. in Down in Dixie 20-26; co. and business good. Same co. in U. T. C. 27-Oct. 2.——Item: F. W. Stechon, formerly manager of the Oakland, has secured the rights for the veriscope for this city and will show it at the Exposition Building 27.

FRESNO.—Barton Opera House (R. G. Barton, manager): Heart of Maryland 20.

COLORADO.

CRIPPLE CREEK.—Grand Opera House (M. B. Goldstein, manager): Veriscope of Corbett-Fitzsimmons fight to big business 13-18. Corinne in An American Beauty to crowded house 19; audience delighted.——Butte Opera House (J. F. Vardaman, manager): Zancig, the hypnotist, 16-18 to poor business.——Item: The Butte Opera House is being thoroughly renovated and remodeled, new scenery is being installed, the stage enlarged and improved, and there are new seats furnished throughout; when the improvements are completed the Butte will be a very attractive theatre.

COLORADO SPRINGS.—Grand Opera House (S. N. Nye, manager): Corinne in An American Beauty 20.——Temple Theatre (C. W. Hascall, manager): Myers and Williams' Minstrels (local) 14 to good house; performance fair.

PUEBLO.—Grand Opera House (H. F. Sharpless, manager): Corinne 21. Twelve Temptations 24. Primrose and West Oct. 8. A Milk White Flag 12. W. H. Crane 22.

LEADVILLE.—Weston Opera House (Mrs. L. Weston, proprietress): Faust Musical Comedy co. 13-15; fair performances to poor business. Fall and Winter season will open 19, 20 with the Corbett-Fitzsimmons veriscope. Corinne 22.

GREELEY.—Opera House (W. A. Heaton, manager): Bittner Theatre co. 30-Oct. 2.——Item: The house has been painted and has a new drop-curtain.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Corbett-Fitzsimmons veriscope 23.

CONNECTICUT.

HARTFORD.—Parsons' Theatre (H. C. Parsons, manager): Nearly $3,000 receipts and the record broken for attendance is the story of The Bostonians in The Serenade 21. There were over 2,200 in the house, and 500 were turned away. This co. heretofore has played three nights and matinee to the capacity of the house, and it was an injustice to the local patrons that only one performance was given, subjecting the audience to the discomfort of crowded aisles, etc., and a loss to the house, as the co. always drew crowded houses for four performances. Barnabee and McDonald were both indignant that they had been booked here only one night, and the former stated that it would have been much more profitable as well as more convenient to have booked here two or three nights. A Wandering Minstrel, by Clay Greene, was presented for its initial performances 17, 18, introducing for the first time here August Von Biene. In the second act the star executes some fine music on his cello, which called for repeated encores. An excellent co. was in support, including Grace Henderson, Edward José, Mabel Amber, Jeanette Lowrie, Annie Mack Berlein, and Grace George. Primrose and West's Minstrels 20 drew a large house, giving a refined and laughable performance. Henry Miller drew fashionable audiences 21, 22, presenting Heartsease. Some improvements have been made in the play, and it holds the audience closely to the end. Grau's Celebrities 23. Rhea 24, 25. Prisoner of Zenda 27. Eight Bells 28. Tarrytown Widow 29. Girl from Paris 30. Courted Into Court 2. City of New York 4, 5. Denman Thompson 6, 7.——Hartford Opera House (Jennings and Graves, managers): James A. Herne's new play, The Hearthstone, to good sized audiences 17, 18, who found much to amuse them. The Sidewalks of New York packed the house 20, 21. The Private Secretary did good business 22, 23. McFadden's Row of Flats 24, 25. The Indian 27, 28. The Wakling Delegate 29, 30. Odell Williams 2, 3. Rays 4, 5. Coon Hollow 6, 7.——Items: Harry Stengle, treasurer at Parsons, has been appointed press agent of the theatre, and Arthur Dockstader, a cousin of Lew Dockstader, will act as advertising agent.—W. A. Graham, dramatic editor of the *Courant*, is spending a couple of weeks' vacation at Baltimore.

A. Dumont.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): The Girl from Paris 17 to large and fashionable audiences. The S. R. O. sign was displayed long before the doors opened. Praise due every member of the co. Way Down East 18 to a small audience. The principal characters were well taken by Phœbe Davis and Joseph Greimes. Balance of co. good. The Prisoner of Zenda 20; appreciative audience. Stetson's U. T. C. co. 21.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager): Way Down East 17 to a small but enthusiastic house. Joseph Grismer and Phœbe Davies have roles which fit them perfectly. Forrest Robinson, who is a great local favorite, carried off the honors. The rest of the co. was thoroughly admirable. The Girl from Paris had a large, delighted house 18. Georgia Caine in the title-role was bright and vivacious. Fred Lennox, Rose Beaudet, William Broderick, D. L. Don, and Anna Buckley all made hits. The Prisoner of Zenda to a large and enthusiastic audience 21. Howard Gould is again the Rudolph and acts with much power. The rest of the cast is materially changed, and not altogether for the better. The scenery and dresses are magnificent. Mr. Frohman witnessed the performance. Stetson's U. T. C. 22. Rice's Comedians 27-Oct. 2.

BRIDGEPORT.—Park City Theatre (W. L. Rowland, manager): Rhea presented Camille 18; fair business; support less capable than usual. A full house saw Henry Miller in Heartsease 23; production fine. Primrose and West's Minstrels 24 to good business. De Wolf Hopper 25. The Tarrytown Widow 29. Prisoner of Zenda 30. Eight Bells Oct. 1. Coon Hollow 2. Pudd'nhead Wilson 4. The Walking Delegate 6. Nellie McHenry 8. Denman Thompson 9.——Smith's Auditorium (Edward C. Smith, manager): Vaudeville 20-25 included the cinematographe, Charles T. Ellis, Eldora and Norine, Ramsay Sisters, and others, and was good throughout. A special bill, including the Newsboys' Quintette, Terry and Elmer, Mlle. D'Air, and Crane Brothers 27-29. Enid Mayo's Stock co. completing the week. Joe Ott in The Star Gazer Oct. 4-6.——Item: Manager Smith desires to correct the rumor that he is to run a vaudeville house. While a number of weeks of vaudeville have been arranged, the house has booked mostly dramatic and farce-comedy cos.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Twin Saints 16 to fair house. Theodore Babcock was ably supported. Alma Chester co. failed to appear 20. Jewett 24. Girl from Paris 29.——Item: The excellent picture of our townsman Walter Thomas in The Mirror has been favorably commented on by the local press.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Vernona Jarbeau in The Paris Doll 15, 16 drew well and gave general satisfaction. Twin Saints 18 to a large and pleased house. Rhea 22 drew a large and fashionable audience; performance excellent. Primrose and West's Minstrels 23. John L. Sullivan's co. 24. Henry Miller 25. The Tarrytown Widow 27. Prisoner of Zenda 29. Girl from Paris Oct. 1, 2. The Walking Delegate 4, 5. Denman Thompson 7. Yale Opera Penikeese 8, 9.——Grand Opera House (Starr and Breed, managers): Tom Nawn in Shanty Town did excellent business 16-18; performance good. A Boy Wanted, with Louis Martinetti, opened 20-22 to immense business; excellent performance. Gus Hill's World of Novelties 23-25. Coon Hollow 27-29. The Indian 30-Oct. 2. McFadden's Row of Flats 4-6. The Rays in A Hot Old Time 7-9. Montezuma of Mexico 11-13. Northern Lights 14-16.

BRISTOL.—Opera House (C. F. Michaels, manager): Richards and Canfield fully sustained their reputation as fun makers in My Boys 21; co. strong.

SOUTH NORWALK.—Hoyt's Opera House (J. M. Hoyt, manager): Never Again co. to good house 4. New York Stars 6; good business. Chauncey Olcott to S. R. O. 9. McFadden's Row of Flats to good house 18. Blue Jeans 28. 8 Bells Oct. 2. Hi Henry's Minstrels 6.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): McFadden's Row of Flats 21; large house; performance good. Primrose and West 25.

MERIDEN.—Opera House (A. Delavan, manager): Twin Saints 14 to a large and delighted audience. Spears Comedy and Dramatic co. 20-25, presenting Monte Cristo, Royal Slave, Only a Jay, Noble Revenge, Crime Shadowed, and Faust, to large business. Joseph Hart 30. Walking Delegate Oct. 2.

ROCKVILLE.—Opera House (J. H. Freeze and co., managers): Cotton King 16; big house; performance poor. Stetson's U. T. C. 17; small house. John L. Sullivan Vaudeville co. 22; gave good show to a large house. Nellie McHenry Oct. 4.——Item: Murphy and Windhiser, who have managed the Henry Theatre for the past two seasons, have decided to close the house and cancel all attractions booked for the Winter.

DANBURY.—Taylor's Opera House (F. A. Shear, manager): McFadden's Row of Flats 21; good performance to good house. Primrose and West Minstrels to a $675 house 22; fair performance. Private Secretary 29.——Item: There was great dissatisfaction on account of the increased price of admission for Primrose and West.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): The Sages, hypnotists, closed a successful week 18. Rhea in Camille attracted a good audience 20. Primrose and West Minstrels delighted a crowded house 21; co. clever. McFadden's Row of Flats attracted a good audience 22; specialties clever. Sidewalks of New York 23. Henry Miller 24. John L. Sullivan 25. Hendrick Hudson, Jr., 27.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): Stetson's U. T. C. 18; large audience. Prisoner of Zenda 22; splendid co.; fashionable audience. John L. Sullivan's co. 23; topheavy house. The Private Secretary 25. Jewett, the magician, 28. The Cotton King 30. Rhea Oct. 4. The Walking Delegate 7.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Rhea delighted a good audience in Camille 23. Prisoner of Zenda 28. Tarrytown Widow Oct. 1. Pudd'nhead Wilson 5. Hi Henry's Minstrels 8. Walking Delegate 9.——McDonough Theatre (J. C. Southmayd, manager): A small audience was disappointed in the entertainment of the Davis Family 21. The Sages, hypnotists, 27-Oct. 2.

TORRINGTON.—Opera House (F. R. Matthews, manager): The Sages, hypnotists, 20-22; S. R. O.

PUTNAM.—Opera House (George E. Shaw, manager): Richards and Canfield in My Boys 20 to fair business; performance excellent. Fitz and Webster Oct. 1. Nellie McHenry 13.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Elroy's Stock co. closed a successful week 18. A Contented Woman 21 to large and delighted audience. Gus Hill's Masqueraders 25. Kennedy Players 27-Oct. 2. Primrose and West 5. Side Tracked 6. Kellar 8, 9.——Bijou Theatre (Harry W. Semon, manager): Dark, owing to the canceling of the Manhattan Stock co. Jean Reynolds 24, 25. Grau's Celebrities 30-Oct. 2. Rice and Barton's Extravaganza co. 4. Fields and Hanson's Minstrels 5, 6. Gus Hill's Novelties 7-9. Cuba's Vow 11-13.

FLORIDA.

PENSACOLA.—Opera House (J. M. Coe, manager): Humanity 16 canceled on account of quarantine. This city is perfectly healthy, but the proximity of yellow fever in neighboring towns has deterred cos. from coming this way.

GEORGIA.

SAVANNAH.—Theatre (David A. Weis, manager): The Widow Goldstein, billed to appear 15, did not materialize. Charles H. Yale's Devil's Auction 18 to fairly good business, despite inclement weather; Mayne Mayo's specialties were well received; the rest of the large cast were competent. The Last Stroke 8. Walford Stock co. 11-16.——Item: Manager Weis has issued a neat programme in booklet form, which is quite an improvement. The house staff for the season is N. H. Harrison, assistant manager; A. M. Yabanez, treasurer; F. M. Hamilton, stage-manager; T. D. Perry, assistant stage-manager.

CORDELE.—Opera House (Shipp and Carson, managers): Tolson and Stark's Comedians 13-18 to good business; creditable performances.——Item: Managers Shipp and Carson have overhauled the house and anticipate a prosperous season.

ATHENS.—Opera House (H. J. Bowe, lessee and manager): Regular season opened 15 with Yale's Devil's Auction, a magnificent performance to an immense audience; people being turned away. Governor Bob Taylor 24. Bancroft 25. Woodward-Warren co. Oct. 4-11.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): Edison cinematoscope 17; business poor; performance so miserable that Manager Springer refunded money at the door. Devil's Auction 22. Nancy Hanks 23. 1492 29.——Item: Springer Brothers have recently succeeded C. P. Springer in management of this house.

ROME.—Nevin's Opera House (James B. Nevin, manager): Ford Dramatic co. finished 12-15 to good business; performances fair. Woodward-Warren co. 27-Oct. 2.

ALBANY.—Salb-Davis Opera House (H. T. McIntosh, manager): Widow Goldstein, booked to open our season 20, failed to appear. Cinematoscope 22. Al. G. Field's Minstrels Oct. 2.

WAYCROSS.—Johnson Opera House (F. B. Trust, manager): Al. G. Field's Minstrels Oct. 2.

IDAHO.

POCATELLO.—Opera House (H. B. Kinport, manager): Si Perkins 23.

BOISE CITY.—Columbia Theatre (J. A. Pinney, owner and manager): Si Perkins 16, 17 to good business. Al. G. Field's Minstrels Oct. 8. Heart of Chicago 22.

WALLACE.—Masonic Temple (H. C. Hayward, manager): M. B. Curtis in Sam'l of Posen 30.

ILLINOIS.

PARIS.—Shoaff's New Opera House (L. A. G. Shoaff, manager): The Gormans in Mr. Beane from Boston had an excellent house 20; gave good satisfaction. C. W. Clark's Ben Hur, under the auspices of Grace Episcopal Church, 22-24. Mason and Kelly Oct. 1. Our Step-Husband 7. Pulse of New York 12. Fitz and Webster in A Breezy Time 16. The Brownies 18. Edwin Bostell 25-27.

BELLEVILLE.—Opera House (L. E. Tiemann, manager): Roberts-Martin co. in Faust and Don Cæsar de Bazan, with Malcom McConaughy, a Belleville boy, in the cast, 16, 17. Owing to excessive heat business was only fair. Co. is excellent and scenery and costumes best ever seen here. William L. Roberts, Olive Martin, Ulysses Davis, A. Gordon-Robinow, deserve special mention. Thomas W. Keene 27. Hogan's Alley Oct. 3.

GALESBURG.—Auditorium (F. E. Berquist, manager): Ole Olson 15 to S. R. O.; fair performance. W. S. Hart 16-18, presenting The Man in the Iron Mask, Lady of Lyons, Camille, and Julian Gray, Clergyman; attendance light, but Mr. Hart received an ovation. Never Again 27. Bartlett Triple Bill co. 28.

STERLING.—Academy of Music (M. C. Ward, manager): Alba Heywood co. 18 delighted a small audience.

FREEPORT.—Germania Opera House (Phil Arno, manager): Uncle Josh Spruceby to packed houses 10, 11; good performances. Biel's Schiller Vaudeville co. 13, 14; good performances. Billy Link's Vaudeville co. 23, 24.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Ole Olson 14; business good; performance fair.

JACKSONVILLE.—Grand Opera House (H. W. Ravenscroft, manager): Old Money Bags 17 to fair business; good satisfaction.

MATTOON.—Theatre (Cossell and Foley, managers): The Gilmeys in repertoire 13-18 to fair business. The Gormans 21.

BLOOMINGTON.—New Grand (J. T. Henderson, manager): Sam Morris in Old Money Bags 15 to light house. Calhoun Opera co. 25

MOUND CITY.—Opera House (E. P. Easterday, manager): Melroy Brothers' Minstrels 20 to good house; performance satisfactory.

QUINCY.—Empire Theatre (Chamberlin, Harrington and Co., managers): Simon Comedy co. in repertoire 13-17 to fair business. Drew's Comedians 18, 19 to medium audiences; singing and specialties were well rendered. The co. is under management of H. N. Stone, a former resident of our city. W. S. Hart 20 in The Man in the Iron Mask to small audience; performance highly appreciated. W. S. Hart 21, 22. Louis James 24.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Hoyt's A Milk White Flag 15 to fair house; performance good. Calhoun Opera co. 24. Never Again 25. Isle of Popuca (local) 27, 28.——The Auditorium (A. R. Waterman, manager): Warren Catlin co. opened to a good House 19; co. good. Murray Comedy co. 28-Oct. 2.

LA SALLE.—Zimmermann Opera House (E. C. Zimmermann, manager): Earle-Wagner Repertoire co. 19-25 canceled. White Crook Burlesque co. 25.

ELGIN.—Opera House (Fred W. Jencks, manager): Holden Comedy co. in Knute Knuteson, Alabama, and The Two Orphans 9-11 to large business; best satisfaction. Calhoun Opera co. 21 in La Grand Duchess to S. R. O.; fair satisfaction. John E. Dvorak 27-29.

DIXON.—Opera House (F. A. Truman, manager): A. W. Freeman's 777 10; good co.; light house. McTurk of Kilkenny failed to appear 15. Nashville Students and Comedy co. 21; mediocre; large house. Billy Link's Vaudeville co. 27, 28. Calhoun Opera co. Oct. 11.

PANA.—Hayward (N. N. Schuyler, manager): Dark.——New Grand (Lew Loley, manager): Drew's Comedians 23. Ali Baba Oct. 4. Ward and Vokes 18.

ENGLEWOOD.—Marlowe Theatre: (C. G. Kingwill, manager): Arrangements have been made whereby C. G. Kingwill will assume the management of this house, opening about Oct. 30.

JOLIET.—Theatre (William H. Hulshizer, manager): Ole Olson 18; S. R. O. A feature was Lawson, the Terrible Swede, in a bicycle race.

SOUTH CHICAGO.—Calumet Theatre (John Connors, manager): Leonard Grover's Wolves of New York 19 to fair business; good co. Ole Olson 26. Land of the Living Oct. 3. The Gormans 10.

AURORA.—Opera House (J. H. Plain, manager): Calhoun Opera co. in La Grande Duchesse failed to give satisfaction 20; large audience. Boston Continuous Vaudeville co. 27-Oct. 2.

INDIANA.

NEW ALBANY.—Lyceum Theatre (E. T. Heverin, manager): Skillman, the magician, booked for 17, was unable to reach here on account of illness. The supplementary season opened 18 with The Pulse of New York to a small but well pleased audience. Stella Mayhew is a clever little actress. William Lang was excellent. Madge Maitland, the female baritone, was repeatedly encored. The Thompson "Tots" scored the hit of the evening in their specialty. May Anderson, H. V. Bond, and Earl C. Way contributed good support.——Items: Will O. Edmunds retired from the management of A Paper City co 18.—Will Slocum, agent of The Merry Widows co., left that co. 20 and joined Salter and Martin's U. T. C. co. in a like capacity.—Stella Thompson and L. E. Osborn, of Salter and Martin's co., were married at Cincinnati 10.—The New Albany Lodge of Elks will give a ladies' social session 18.—Mrs. L. Duclos, formerly of The Five Castillons, joined the Salter and Martin co. 12.

W. L. Grove.

MARION.—White's Opera House (E. L. Kinneman, manager): The Kinneman Martell Stock co., supporting Silvia Bidwell in repertoire, to excellent business 20-25. Heart of Chicago 27. Jolly Night 28. Vitascope Oct. 1, 2.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): The opera Egypta (local) 13-15 to good business; costumes and scenery good, and entertainment gave satisfaction. The Gorman Brothers in Mr. Beane from Boston delighted a good house 17. James Ten Brooke, Jerome Powers, Forrest Russell, Emma Siegel, and Marie Winsor assisted in the fun making. The singing by Agnes Baylies was greatly enjoyed. Brooke's Marine Band 20.

PORTLAND.—Auditorium (Lindawood and Andrews, managers): Orchestra Concert 16; small but appreciative audience. Season will open 27 with The Tornado. Jessie Mae Hall 28-Oct. 2.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): Dan E. Stuart's veriscope 23, 24. Under the Dome 27. Heart of Chicago 30.

NOBLESVILLE.—Wild's Opera House (C. C. Curtis, manager): Wildwood Stock co. 6-14 in repertoire to small houses owing to heat; performances fair. Ed Davis' Octoroon Minstrels 16 to good house; performance not satisfactory.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): L. J. Carter's Tornado 16 to small house; well received.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Rentfrow's Pathfinders opened for a week 20 to S. R. O., and pleased. Niobe Oct. 7.

EVANSVILLE.—Grand (King Cobbs, lessee and manager): Peters and Greene Comedy co. closed successful week 13-18. Thomas W. Keene 28. The Drews 29-Oct. 1.——People's (T. J. Groves, manager): The Gorman Brothers in Mr. Beane from Boston 19 to splendid house. On the Bowery 28. Kelly and Mason Oct. 3.

FORT WAYNE.—Masonic Temple (Stonder and Smith, managers): Chimmie Fadden 15 to large business; audience pleased.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): Kinneman-Martell Stock co. 16-18 to fair business; performances good. Tornado 20 to good house; fair performance. Mahara's Minstrels Oct. 2. Paper City 5. Ole Olson 8. Pulse of New York 13.

BRAZIL.—McGregor Opera House (C. O. Shultz, manager): Ed F. Davis' Minstrels 17; business good; performance very poor. A Jolly Night Oct. 4. Our Step-Husband 8. Old Farmer Hopkins 9. A Breezy Time 15.

TERRE HAUTE.—Harrison Park Casino (Dickson, Gagg, and Filbeck, managers): Wilber Comedy co. with Pete Baker as star, 13-18; fair business. Ed F. Davis' Minstrels 20; light business.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): The Gibneys in repertoire opened for a week 20 to a crowded house; performance gave satisfaction. Walker Whiteside Oct. 7.

ANDERSON.—Grand Opera House (A. M. Wellington, manager): The Gormans in Mr. Beane from Boston gave an excellent entertainment to poor business on account of warm weather Sept. 15. Veriscope Fitzsimmons and Corbett fight to big business 20. The Tornado 21; excellent performance to big business.

NEW CASTLE.—Alcazar Theatre (Ben Brown, manager): Brooke's Marine Band gave a matinee 21 to a fair audience. The New White Crook 22. Christian Ochsenhagel, violinist, assisted by Nadine Wilson and Clarissa Korn, concert 23.

RICHMOND.—Phillips' Opera House (J. H. Dobbins, manager): The White Crook 20, 21 to fair business; performance poor. The Broadway Girl 22.

IOWA.

KEOKUK.—Opera House (D. R. Craig, manager): Louis James will open the local season 23. Mlle. Jeanne Greta (Mrs. J. Fred Howell) in concert 28.——Casino (D. R. Craig, manager): The concert that was to have been given here 17 by Mlle. Jeanne Greta was postponed, and will be given as above noted.——Items: The testimonial performance given Edith Rose Weil 22 was a decided artistic and financial success.—Madame Genevra Johnstone-Bishop and Frances Wyman are to appear in concert here under local management of J. W. Leezer 24. Mr. Leezer has arranged for the appearance here during the Winter of Edouard Remenyi, Fred Emerson Brooks, and Owen Smiley, the Ollie Torbett Concert co., the Boston Ladies' Symphony Orchestra, and Marshall P. Wilder.

BOONE.—Phipps Opera House (Wiley, Phipps, and Kirby, managers): The Fast Mail 16, The Defaulter 17 and The Tornado, 18; all to S. R. O. A Night at the Circus 21. Cherry Sisters 22. Beach and Bowers' Minstrels 23. Schiller Vaudeville 24, 25. Sanger's Comedians 27-Oct. 2.

DECORAH.—Grand Opera House (B. B. Morse, manager): Professor Joseph Kovarick, assisted by local talent, gave a well attended and pleasing concert 14.——Steyer's Opera House (George Higgins, manager): Andrews Opera co in Pirates of Penzance 16; good house and performance.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Jule Walter's Side Tracked co. 14; good performance to good business. Andrews Opera co. in Martha 17 to very large and pleased house. Uncle Josh Spruceby 21. Beach and Bowers 25.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Chase-Lister co. closed a week's engagement 18 to big business; best satisfaction of any repertoire co. ever here. Ray Whipple and Will Carroll made big hits. A Tramp's Dream 25. Woodward-Warren co. 27-Oct. 2.

SIOUX CITY.—Grand Opera House (A. B. Beall, manager): Clay Clement Oct. 4, 5. Primrose and West 6. Never Again 7, 8.

COUNCIL BLUFFS.—Dohany Theatre (George N. Bowen, manager): Al. G. Field's Darkest America 18. Chase-Lister Theatre co. 19 in double bill, presenting A Happy Pair and Pygmalion and Galatea; good attendance and performance. Coming: R. E. French co. 26-Oct. 2.——Item: The opening of the season by Field's Minstrels was a grand success. A splendid audience highly appreciated a good performance. The theatre was beautifully decorated for the occasion.

FAIRFIELD.—Grand Opera House (Louis Thoma, manager): M. E. Rice's Night at the Circus 27. Calhoun Opera co. Oct. 5.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Season opened with Hoyt's A Milk White Flag 17 to crowded house. Beach and Bowers' Minstrels to good business 21.

MARSHALLTOWN.—Odeon Opera House (Ike C. Speers, manager): A Tramp's Dream 18 to crowded house. Mr. Fulton as the tramp scored a decided hit, but the rest of the cast were weak. Louis James in Spartacus 20 to large and well pleased audience. Uncle Josh Spruceby 22. Beach and Bowers' Minstrels 24. White Crook 30.——Seig Theatre (W. H. Evans, manager): Sanger's Comedy co. in repertoire 13-18 produced the following plays to small audiences, giving poor satisfaction: A Runaway Wife, A Village Post-Master, A Husband's Mistake, Arabian Knights, A Lawyer's Troubles, and Uncle Jile.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Uncle Josh Spruceby 13, 14 pleased packed houses. Biel's Schiller Vaudevilles 15-17 to large audiences. Louis James in Spartacus

18, and matinee, Romeo and Juliet; excellent performances and co.; large audiences.==ITEM: The Mohring Brothers, acrobats, of this city, have been engaged for the European tour of the Barnum and Bailey Circus.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Regular season of the house opened with Louis James in Spartacus 16 to a fashionable audience; best of satisfaction. Uncle Josh Spruceby 17-19 to well pleased houses.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): J. S. Angel's Opera co. 13-18; good houses and attraction.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Never Again 13-18 to large business, giving satisfaction. Louis James, supported by a capable co., presented Spartacus to a large and pleased audience 21. Herrmann 27. My Friend from India 28.==GRAND OPERA HOUSE (William Foster, manager): McSorley's Twins 13-18 to large business. A Tramp's Dream to fair business 20-21; performance fair. Uncle Josh Spruceby 23-25. White Crook Oct 2. Schiller Vaudeville 4-6.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Biel's Schiller Vaudevilles drew good houses and gave satisfaction 20-22. Andrews Opera co in Martha, Pirates of Penzance, and Bohemian Girl 23-25. White Crook 28. My Friend from India 29. Miss Francis of Yale Oct 8. Tennessee's Pardner 11. Charles A. Gardner 12. Business-Manager George B. Peck was so well pleased with Biel's Schiller Vaudevilles that he has booked them for a return date, carnival week, 13-15.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): M. E. Rice's co. in A Night at the Circus 17 to large house; performance good. Ole Olson Oct. 5.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): Otto H. Krause co. 13-15 to fair business; co not satisfactory. Frank E. Long co. 27-Oct. 2. W. S. Hart 15-16.

KANSAS.

TOPEKA.—Both houses dark 13-18. The Herrmanns will open the season of the Grand 21, followed by Woodman and Stater's Fun Makers 22-24 in low-priced repertoire. At the Crawford we are promised the genuine kinetoscope pictures of the Corbett-Fitzsimmons fight 27-Oct. 2.
THOMAS R. HYATT.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn manager): Season will open with the Spooner Dramatic co. 20-25.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Girard's Inter-Ocean Vaudeville co to fair business 16-18; good performance. W. S. Hart 30-Oct. 2.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Professor Lorhman's Scientific Opera 13-18; poor performance to light business. Francis Skelly and Gus Neville in Midnight Special 28.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Stewart's Comedy Players 20-25 opened to a crowded house. Tot Young in his specialties captured the house.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Thomas W. Keene 28. Baldwin-Melville Comedy co Oct. 5-9.==ITEM: Company H State Guards gave a cake walk and competitive drill at Tabernacle 16 to good house; performance excellent; receipts $200.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Metropolitan Comic Opera co. in The Black Hussar, booked for 15, canceled without notice; co. stranded at Memphis. Thomas W. Keene Oct. 6.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Shillman, magician, booked for 16, for some reason unknown to Manager Scott did not materialize. Salter and Martin's U. T. C. co. 21. Veriscope 27, 28.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Holmes and Wolford co. 13-18; good business and performances. U. T. C. 25. In Gay New York 27. Veriscope 30-Oct. 2.

ASHLAND.—THE ASHLAND (W. Meinhart, manager): Season opened 22 with Hennessy Leroyle in Other People's Money to capacity of the house; audience delighted. A Breezy Time 28.==ITEM: House has been refrescoed, which adds much to its beauty.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Salter and Martin's U. T. C. co. 22 to good house. Veriscope 29.==ITEM: Maurice Hodgee, of this city, is with The World Against Her, and W. H. Davis, also of this city, is with Carter's Fast Mail.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Fremont Comedy co. Oct. 4-11.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Owing to quarantine against New Orleans it was impossible for Hozan's Alley to show here 19; all trains cut off, and house will remain dark so long as quarantine is enforced.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Punch Robinson 20-25.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Horsford, managers): Chauncey Olcott in Sweet Inniscarra 16-18 proved a great drawing card. Courted Into Court filled the house 20; Marie Dressler and John C. Rice were well received. El Capitan, with De Wolf Hopper and Edna Wallace Hopper, 21, 22, scored a hit and called out the S. R. O. card. The Sporting Duchess 23-25. Flo Irwin 27. Pudd'nhead Wilson 28, 29. Shore Acres 30. Way Down East Oct. 1, 2.==PORTLAND THEATRE (Charles C. Tukesbury, manager): A Breezy Time was well presented 20 to good business. Sawtelle Dramatic co. 27-Oct. 2. Cotton King 9.==PALACE THEATRE (Wolf Brothers, managers): Mlle. Cireto's Red Stocking Burlesquers 20-25 are drawing well.==ITEMS: Riverton Theatre closed its second Summer season 18 to good attendance.—Nellie Bergen in El Capitan made a most palpable hit.—Manager A. J. Fay has become immensely popular with our theatregoing public.—President Wright of the Theatre Corporation tendered a reception to Mr. and Mrs. Joseph Jefferson, Mr. and Mrs. Francis Wilson, and Manager Fay, at his residence after the official opening of the Jefferson 14. The affair was quite informal and was largely attended.—Walter C. Emerson entertained De Wolf Hopper at lunch at the Cumberland Club 21.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Primrose and West 8 to a large and pleased audience. Nellie McHenry 10; fairly pleased a medium audience. Fitz and Webster 21; small house and poor performance. Bennett and Moulton 27-28. Warren-Conlan 30-Oct. 2. Waite Opera co. 4-9.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Nellie McHenry in A Night in New York 16 to a large and well pleased audience. James O'Neil in Dead Heart and Virginius 17-18 to good business; support and scenery good. The Hearthstone Oct. 5. Cotton King 8.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Middaugh's Musical Comedy co. 17 to a large audience; poor co. Pudd'nhead Wilson 21 to a fine co. to large and pleased audience; Edwin Mayo and Ada Dwyer shared the honors. Henshaw and Ten Broeck Oct. 1.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): In Atlantic City co. gave the best performance seen here this season to S. R. O. 17. The Captain of the Nonsuch, booked for 21, canceled. Waite's Comedy co. 27-Oct. 2.

LONACONING.—EVANS' OPERA HOUSE: Arch Evans, manager): Acme cinegraph of Corbett-Fitzsimmons fight 18 to S. R. O.; audience displeased.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): James Young to fair business 20; audience pleased. Killarney and the Rhine 22. Cuban Gaiety Girls Oct. 1.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Frank M. Wills' In Atlantic City co. gave a good performance to a fair house 16. James Young in Hamlet to a poor house 21. Patent Applied For Oct. 4. Joseph B. Clifton 11-16. Little Jack Horner 20. Catherine Clemens co. 25-30.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): A. Q. Scammons' Side Tracked 20 to delighted audience.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Horsford, managers): Edwin F. Mayo in Pudd'nhead Wilson 15, 16 attracted light audiences, which was unfortunate considering the piece and the capable co. presenting it. Francis Wilson in Half a King 17; the audience was large and appreciative, the opera delightful, and the co. excellent, especially charming Lulu Glaser. The Walking Delegate, well staged and cast, sang to two topheavy houses 18. Miss MacDonald was a sweet Woo-Mee and Miss Lichter proved an immediate favorite. The opera is bright, but musically it does not impress one as having a marked originality. The Sporting Duchess opened its season here 20-22. The fine form of the co is a tribute to Harry Lacy's training. The co. contains many new though familiar names, and undoubtedly the popular opinion will be that it is as strong as ever. Attendance good, one performance being the largest this season. Courted Into Court 23. De Wolf Hopper 24. Shore Acres 25. Sunshine of Paradise Alley 27. The Hearthstone 28. May Irwin 30. The Cherry Pickers Oct. 1, 2.==MUSIC HALL (W. H. Boody, manager): Rice and Barton's Rose Hill Folly co. 16-18 did good business. W. A. Brady's Cotton King, with Harry A. Hadfield and Alice M. Snyder, gave a good performance to light audiences 20-22. Dan Sully 23-25. Alma Chester 27-Oct. 2.==ITEMS: Sam Lucas and the Tyler Troubadours are at Lakeview Park 20-25.—Francis Wilson was entertained during his stay by our leading local social club.—The Alabama Troubadours were here 16-18.—Marion McAlvin, a Lowell girl, is with A Round of Pleasure co.—Brandon Hearst, an English actor who has been starring in the English provinces in such pieces as The Solicitor, made his first appearance in this country as the Surgeon in The Sporting Duchess 20. He has a fetching accent and played the part with excellent judgment.—Mab Smith, manager of Gus Hill's Vaudeville co., sent his stage-manager, Frank Burton, to a local bank with $250, to be exchanged for a draft. Up to the time of leaving town, 16, the man had not returned.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Bostonians in The Serenade to a crowded house 17; the co. was at its best. The Cotton King 18, with a very mediocre co. Henry Miller opened his second season in Heartsease 20; star, support, and play are very satisfactory. Josephine Lovett, Margaret Dale, and Leslie Allen deserve mention. House large and enthusiastic. The Sidewalks of New York 22. With a good co. and clever specialties the piece might be endurable, but, as it was, those who stayed away didn't miss anything. Prisoner of Zenda 25. Eight Bells 27. The Girl from Paris 28. Courted Into Court 29. Rhea Oct. 1, 2. Denman Thompson 5.==ITEMS: Frank M. Rainger, the well-known tenor of the Memorial Church choir, has joined the Frank Daniels Opera co.—Nellie M. Davis, of the Never Again co., who has been ill at the Springfield Hospital with peritonitis, has recovered and rejoined her co.
EDWIN DWIGHT.

LYNN.—THEATRE (Dodge and Harrison, managers): Shore Acres to capacity of the house 18. Nellie McHenry in A Night in New York displeased a small audience 21. James O'Neill in The Dead Heart satisfied a fair audience 22. De Wolf Hopper 23. Courted Into Court 24. The Hearthstone 25. The Cherry Pickers 28.==MUSIC HALL (Dodge and Harrison, managers): Dark.

SALEM.—MECHANIC HALL (Andrews, Moulton, and Johnson, managers): Shore Acres 17 pleased a large audience. James O'Neill in The Dead Heart 20; select audience; performance satisfactory. Sunshine of Paradise Alley 22 to large and pleased audience.

TAUNTON.—THEATRE (R. A. Harrington, manager): Frank Jones and Lillian Walton in A Yankee Drummer 21; fair house. Brothers Byrne in Eight Bells to large and pleased audience 23.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Bennett and Moulton Comedy co. 13-18 to good houses; excellent satisfaction. Sunshine of Paradise Alley 21 to a fair house; good performance.

WORCESTER.—THEATRE (James F. Rock, manager): Way Down East was favorably received 16 by an appreciative but small audience. George Richards and Eugene Canfield were immensely funny in My Boys 17; business fair. The house could not accommodate all who wanted to see The Bostonians in The Serenade 18. The Span of Life had a profitable week 20-25; satisfactory performance.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Rays in A Hot Old Time drew heavily 20-25. The White Slave 27-Oct. 2.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Francis Wilson in Half a King, supported by Lulu Glaser and an admirable co., gave an excellent performance 16 to a large and fashionable audience. Edwin Mayo 18 to a good house in Pudd'nhead Wilson.

MARLBORO.—THEATRE (F. W. Riley, manager): Span of Life 18 to good business. Eight Bells 21 to large house; performance hardly up to former years. Henshaw and Ten Broeck 25. Maud Hillman 27-Oct. 2. My Boys 7. Girl I Left Behind Me 9. Local concert 12. Walking Delegate 18. Rhea 20.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Veriscope 16-18 to fair business. Shore Acres 20 to a good audience. Henshaw and Ten Broeck in Dodge's Trip to New York 22; excellent performance; good house. James O'Neill 23. Courted Into Court 25. The Cherry Pickers 27. Sunshine of Paradise Alley 28. The Widow Jones 29. Span of Life Oct. 1, 2.==NEW LAWRENCE THEATRE (Charles J. Gorman, manager): The Private Secretary by a good co. to fair business 16-18. Myer's Comedians canceled week of 20 and a good vaudeville bill was substituted to small houses. Manhattan Club Burlesque co. 27-29. Harry Morris' Twentieth Century Maids 30-Oct. 2.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): A Boy Wanted, with Louis Martinetti in the leading role, pleased a fair house 16. The Yankee Skipper canceled 18. Sawtelle co. opened for a week in The Captain's Mate to good business 20. A Breezy Time 27. Sporting Duchess 28. James O'Neill Oct. 1. The Girl from Paris 2. Denman Thompson 4.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite's Comic Opera co. closed a week's engagement 18 to a packed house. Marie Laurens, who retired from the stage 18, was presented Friday night by the co. with a large floral horseshoe. Bimbo of Bombay was billed for 21, 22, but the co. closed before they reached here. My Boys 24. James O'Neill 25. Thomas E. Shea 27-Oct. 2.==RICH'S THEATRE (Jack Beck, manager): Daisy Bell Komedy co. opened 16 for three nights, but they were so bad that Manager Beck called a halt after the first night. The Jaxons, hypnotists, 20-22 amused good audiences. Manhattan Club 23-25. Agnes Wallace-Villa 27-29. Bon Ton Burlesque co. 30-Oct. 2. Lang's Operatic Burlesque co. 4-6. Hendrick Hudson, Jr., 7-9.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Shore Acres 16 to S. R. O. Eight Bells 20 to good business. Hearthstone 23. Courted Into Court 27. A Hot Old Time 29. Richards and Canfield Oct. 7. A Breezy Time 11. Rhea 15.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Mora-Williams co. 13-18 did satisfactory business; performances good; pleasing specialties, together with Edison's projectoscope, were given between the acts. Waite Comic Opera co. opened for a week's engagement 20 to capacity of house, presenting Fra Diavolo in an excellent manner.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Henshaw and Ten Broeck 16 and Two Little Vagrants 20, both to poor business. McFadden's Row of Flats 23. The Prisoner of Zenda 24. The Walking Delegate 28.==EMPIRE (T. F. Murray, manager): The Rays in A Hot Old Time 16-18 to largest business in history of house, people being turned away. The Private Secretary 20, 21; fair business.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): The Hearthstone 21 to a large and appreciative audience; co. excellent. Robert G. Ingersoll will lecture upon Lincoln Oct. 7.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Richards and Canfield in My Boys gave satisfaction to the largest house of the season; support good. James O'Neill 20.==ITEMS: The Germania Orchestra and Albion Male Quartette gave a pleasing entertainment at the Masonic celebration at Music Hall 16.—Professor William C. Ott made a decided hit as musical director of the My Boys co.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Bimbo of Bombay, booked for 20, canceled. John L. Sullivan's Vaudeville co. to good business 21. Black Patti, booked for 22, canceled. Rhea 28.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Francis Wilson in Half a King 18 delighted a good house. Prisoner of Zenda 23. The Girl from Paris 27. Girl I Left Behind Me 30.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Daniel Sully 27. Frank Jones Oct. 4.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Henshaw and Ten Broeck in Dodge's Trip to New York (return date) 24. Nellie McHenry Oct. 1. Shore Acres 4.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): The Leos, hypnotists, 13-18 to S. R. O every night. White Slave Oct. 5.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Sunshine of Paradise Alley by a capable co. 20 to a crowded and pleased house. Grismer and Davies' Way Down East 21 enjoyed good business. Forrest Robinson shared honors with Phœbe Davies, James O'Barrows, Felix Hanley, and Mrs. Sara Stevens deserve mention. Nellie McHenry entertained a fair audience with A Night in New York 22. Pudd'nhead Wilson 30.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Span of Life 16; good audience; performance satisfactory. Alma Chester 20-25; good business and satisfaction.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Season opened 20 with Nellie McHenry in A Night in New York; good business. Shore Acres to a crowded house 22. Myers' Comedians 27-29. Cotton King Oct. 2.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Kelly and Mason made their first appearance here as stars 16-18 in Who is Who, a clever bit of nonsense, full of clever lines and funny situations. Their support is composed of a number of bright people who sang and danced themselves into favor. Mahara's Colored Minstrels 20-22 to deservedly small audiences; co. weak. A Boy Wanted 23-25. Wilbur Opera co. 27-Oct. 2.==GRAND (O. Stair, manager): Cummings Stock co. began their fourth and last week 20 with Camille. The performance, as a whole, was worthy of comparison to that of more pretentious companies, and while the Cummings co. is better adapted to work of a lighter vein they gave a thoroughly enjoyable performance. All the Comforts of Home 16-18 was best calculated to bring out the talents of the Cummings co. of any play they have given us. Business dropped a little last week during the hot weather, but picked up as the thermometer went lower. For the balance of this week Woman Against Woman and Our Boys will be put on. White Elephant Burlesque co. Oct. 4-11.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Charles A. Gardner in Karl the Peddler to good business 15, 16; performance good. A Bunch of Keys 18, 19 to good business; performance excellent.==ITEM: The Opera House will be closed for a month for alterations.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Kelly and Mason in Who is Who 15 to large audience; excellent production. Charles A. Gardner 28. Vaudeville Oct. 4-9.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Kelly and Mason in Who is Who to a good audience 13. Mahara's Minstrels to a fair house 15. Edwin Travers in A Jolly Night to a large and appreciative audience 20.

GRAND HAVEN.—OPERA HOUSE (A. E. Andreas, manager): Corbett-Fitzsimmons kinetoscope 27.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Kelly and Mason 14 in Who is Who; large house and entire satisfaction. A Jolly Night opened its season here 15, 16 to large audiences; performances greatly enjoyed. Wilbur Opera co. 20-25.

YPSILANTI.—GRAND OPERA HOUSE (Byers and Cramer, managers): A Turkish Bath to light house 16. A Boy Wanted delighted a large audience 20. Shannon of the Sixth 27. The Brownies Oct. 4.==ITEM: Mr. Byers will be assisted in the management by Seward Cramer, editor of the *Daily Times*.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (F. R. Smith, manager): A Boy Wanted 21; largest house of the season; best of satisfaction.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Edwin Travers in Forget-Me-Not and Les Trois Chapeaux 17; good performance to good house. William Owen 23.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): A Turkish Bath 18; good business and satisfaction. Mahara's Minstrels 23-25 to good business. Walker Whiteside 28.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Lillian Sackett 27-Oct. 2. Brownies 9.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Mahara Brothers' Minstrels packed the house 17, giving one of the best performances ever seen here. Edwin Travers and a capable co. in A Jolly Night pleased fair audience 22. Charles L. Gardner 27.

KALAMAZOO.—ACADEMY OF MUSIC (W. B. McCallum, manager): A Boy Wanted 22; fair and pleased audience. Walker Whiteside 20.==GRAND OPERA HOUSE (F. H. Chase, proprietor): Charles A. Gardner in Karl the Peddler 17, 18; excellent performance; good business.==ITEM: Ed F. Davis has withdrawn his minstrel show from the road. He will go back to the old stand-by, Uncle Tom's Cabin.

CHARLOTTE.—THOMAS OPERA HOUSE (Baughman and Sleater, managers): A Jolly Night, with Edwin Travers, 23; excellent co.; pleasing play; fair specialties.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): A Jolly Night pleased a fair house 21. In the Name of the Czar 25. Shannon of the Sixth 30.

MINNESOTA.

DULUTH.—LYCEUM (L. N. Scott, manager): Clay Clement in New Dominion and A Southern Gentleman 16, 17 to good business and delighted audiences. So great has been the demand that he will play a return engagement 27. The support was unusually good throughout. My Friend from India 20 to S. R. O., and fair satisfaction. The Giffen-Neill Stock co. 21-23. Martell's South Before the War 24, 25.==ITEM: The Marks Brothers are playing a two weeks' return engagement at Great Eastern Hall, with their usual success.

FARIBAULT.—OPERA HOUSE (Jack Hoeffler, manager): M. E. Rice's A Night at the Circus 15 to two big houses; co. satisfactory. Sacred Concert (local) 22. Side Tracked 23. Clay Clement (return date) 30. Tennessee's Pardner Oct. 5. Sherman and Morrissey 11. Si Plunkard 16.

MANKATO.—THEATRE (Jack Hoeffler, manager): Jule Walters in Side Tracked 18 to S. R. O.; good satisfaction. Clay Clement (return engagement) Oct. 1. Tennessee's Pardner 4. John Griffith 8. Sherman and Morrissey 9.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bioin, manager): Gilbert Comic Opera co. 13 in Said Pasha; audience small but pleased. The Dazzler 24. A Trip to Chinatown 28. South Before the War 30.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Jule Walters' Side Tracked 17; fair performance to full house. Olympia Kinetoscope and Concert co. 21; excellent show to S. R. O. Beach and Bowers' Minstrels 30. Ole Olson 4. Elsie de Tourney 8, 9.

OWATONNA.—C. S. P. S. AUDITORIUM (F. M. Smersh, manager): M. E. Rice's A Night at the Circus to a fair and pleased audience 14. Clay Clement was to appear 15, but owing to poor business at other towns passed on to Duluth. Concert by Owatonna Ladies' Music Club 21. Side Tracked 22. Tennessee's Pardner Oct. 5.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): My Friend from India 23.

WASECA.—OPERA HOUSE (A. D. Goodman, manager): Side Tracked 21 to good business.

FERGUS FALLS.—LYCEUM THEATRE (C. W. McKay and J. P. Williams, managers): The Dazzler 18; good entertainment; house small. The South Before the War 29.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): Al. G. Field's Colored Minstrels 1 to big business; co. first class. Giffen-Neill co. 29 to fair business; co. excellent. Jule Walters' Side Tracked 30.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Bancroft Oct. 9. Al. G. Field's Minstrels 19.==ITEM: Theatrical business in Mississippi is in a muddle owing to the yellow fever scourge. Not a theatre city in the State has a case of fever, but passenger traffic is entirely suspended.

MISSOURI.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, manager): Frank E. Long Repertoire co. 13-18; fair houses; performances good. Georgia Minstrels 21. Vitascope 28, 29. Old Money Bags 30.==ITEM: On account of ill-health W. Nelson Gray has closed with the Frank E. Long co. and gone to Denver, Col., to recuperate.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): She 15 to small house. Veriscope of Corbett-Fitzsimmons fight to fair house 16. W. L. Roberts and Olive Martin in Don Cæsar de Bazan 18 to pleased house.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Corbett and Fitzsimmons veriscope 13; fair business. Simon Comedy co. 20-25 (fair week). Nancy Gibson and Joseph Omeara in Ingomar 29.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Season opened Aug. 30 with Otto H. Krause co. to poor business. Heart of Chicago 8 to good business, giving satisfaction. Paris Gaiety Girls failed to appear 15. Veriscope 23. Old Money Bags 28. My Friend from India Oct. 12.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): John Drew 16 to good business.==CRAWFORD THEATRE (E. S. Brigham, manager): Herrmann 23.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Girard's Inter-Ocean Vaudeville co. 19, 20 to good business; performance satisfactory. Richards and Pringle's Minstrels 26. Animatiscope 26, 27.==ITEM: Stewart and Young Comedy co. disbanded here, failing to fill their engagement.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): William L. Roberts' Faust Oct. 2.==PERTLE SPRINGS CASINO (J. H. Christopher, manager): Animatiscope of Corbett-Fitzsimmons fight to fair business 30.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): House will open 29, 30 with William L. Roberts.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Drew's Comedians 16, 17 to fair business. W. S. Hart 23-25. The Gormans 27. Never Again 28.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Litz and Davis' She to fair audience 20. Roberts-Martin co. 25.

MONTANA.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): The Corner Grocery 13-18; splendid business. Myrtle Ferns 20-25. The Dazzler 27-Oct. 2; the first of the traveling cos. playing the house on sharing terms. The stock co going to Lewistown, Mont., for the week.==MURRAY'S THEATRE (John Maguire, manager): M. B. Curtis in Sam'l of Posen and The Cheis 21-25.==ITEMS: Charles Edmunds has rejoined Sutton's Stock co.—Mr. and Mrs. Wright Huntington left Butte for San Francisco '16. Mr. Huntington to play leads and his wife (Florida Kingsley) soubrette parts at the Alcazar.—The society ladies of Butte will give a black-face minstrel show 27, 28.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Carter's The Heart of Chicago 17 drew the largest house of the season; audience delighted.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): M. B. Curtis in Sam'l of Posen 20.==ITEM: The city has leased the Opera House to Arthur R. Cutting for two years and a half, and the house will in future have an active management. Mr. Cutting is putting in a new line of properties and fully equipping the establishment for the reception of first-class attractions.

NEBRASKA.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Della Pringle in Ragged Dick, An American Girl, Pawn Ticket 210, Poverty Row, and Young America 14-18 to good business at popular prices. Rush's White Crook Oct. 6.

FREMONT.—LOVE OPERA HOUSE (George J. Coddington, manager): Al. G. Field's Minstrels packed the house 20. Corbett-Fitzsimmons veriscope drew fairly 13, 14. Santelli, the hypnotist, 21-25.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): James O'Neill in The Dead Heart 21 drew a large house. Sunshine of Paradise Alley 24. The Sporting Duchess 27. Shore Acres 28.==NEW ELM STREET THEATRE (George McFadden, manager): Mora in repertoire 20-25 to big houses in Pretty Poll, That Girl Jerrie, A Leaf from Nature's Book, A Dangerous Game.==ITEM: J. Lee Allen, for the past month manager of the New Elm Street Theatre, has resigned, and hereafter George McFadden will assume full management.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Coon Hollow 17; medium house. Shore Acres 27.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Shore Acres was presented here for the third time before a very large and fashionable audience 21. Courted Into Court 22 to a large and pleased house.==ITEM: It is reported that Lowell's Opera House has been engaged by out of town parties and is to be run as a vaudeville house.

NASHUA.—THEATRE (A. H. Davis, manager): The Walking Delegate gave satisfaction to good business. Coon Hollow pleased a small house 18. Edison's veriscope of Corbett-Fitzsimmons fight 22. A Breezy Time 23. Sunshine of Paradise Alley 25. Shore Acres 27.==ITEM: Fellows and Hopkins have leased the Franklin Opera House and will run high-class vaudeville, opening 27 with Georgie Marsh's Elite Vaudeville co.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager): Nellie McHenry in A Night in New York drew a light house 18. Pudd'nhead Wilson was enthusiastically received 20; fair house. Sunshine of Paradise Alley 23.

NEW JERSEY.

NEWARK.—THEATRE (J. Rard Worrell, manager): May Irwin in The Swell Miss Fitzswell 20-25. Miss Irwin displays her abilities as a vocalist and an entertainer. The supporting co. is very strong, the dialogue bright, and the stage settings superb. The comedy made a decided hit, opening to the best Monday night house of the season, with prospect of big business during the week. Henry Miller 27-Oct. 2. John Drew 4-9.==JACOBS' THEATRE (M. J. Jacobs, manager): Under the Polar Star 20-25 proved as effective as ever; co. capable and scenery a feature; good business. Northern Lights 27-Oct. 2. Shall We Forgive Her 4-9.==ITEMS: Jane Burby, of the May Irwin co., was cordially welcomed while here 20-25. Her home is at Orange, N. J.—Edward Starkes, of this city, has accepted a position at the Metropolis Theatre, New York.—Harry Elmer, of Under the Polar Star, reports his business this season to have been very good.
C. Z. KENT.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): May Irwin presented The Swell Miss Fitzswell to a large and appreciative audience 18; performance excellent. Miss Irwin's new songs are a pleasing feature. A Puritan Romance 27. Northern Lights Oct. 4.==STAR THEATRE (Colonel W. M. Morton, manager): Agnes Herndon closed a successful week 18; performances satisfactory. Morrison's Faust 20. The Gay Masqueraders gave a pleasing performance to a well-filled house 23; specialties excellent. The Wyoming Mail 27. A Trip to Coontown 28. Blue Jeans 29. Jean Reynolds 30-Oct. 2.==ITEM: A Contented Woman, booked for the Lyceum 25, has been postponed until later in the season.

WASHINGTON.—BRATTY MUSIC HALL (George M. Dawes, manager): Diamond Jack Vaudeville co. 25.

PLAINFIELD.—STILLMAN THEATRE (George Willey, manager): Rice's Comedians closed a successful week 18. A Contented Woman 22; S. R. O.; excel-

lent satisfaction. Oliver Byron 1. Bessie Bonehill 2 canceled. Veriscope 8, 9. Brooke's Marine Band 14.

BOONTON.—Harris Lyceum (Harris Brothers, managers): Blue Jeans 25. Hi Henry's Minstrels Oct. 2.

DOVER.—Baker Opera House (William H. Baker, manager): Beasey Sisters 25. Hi Henry's Minstrels 30.

ORANGE.—Columbus Theatre (John T. Platt, manager): Field's Minstrels 30.==Item: A Contented Woman, booked for Music Hall 24, canceled.

PATERSON.—Opera House (John J. Goetchius, manager): Waite's Comedy co. in Men and Women, Passion's Slave, Charity Ball, Social Highwayman, The Wife, Inside Track, Hazel Kirke, and A Gay Deceiver 20-25 to S. R. O., and people turned away at each performance. The co. is good, and did justice to every play. The Girl I Left Behind Me 27-29.==Eden Theatre (Henry E. Toovey, manager): Vitascope of Corbett-Fitzsimmons contest 20-25 (return engagement) to satisfactory attendance; audiences pleased. A Gay New Yorker 27-Oct. 2.

RED BANK.—Opera House (C. E. Nieman, manager): A Gay New Yorker 20; co. and performance and house good. Blue Jeans 24. Joe Ott in The Star Gazer Oct. 1.

TRENTON.—Taylor Opera House (O. H. Butler, manager): Stowe's U. T. C. was the attraction 18; business fair. Hoyt's A Contented Woman 23; fine performance to good business. Grau's Celebrities 27, 28. Oliver Byron 29, 30. Corbett-Fitzsimmons veriscope Oct. 1, 2. Primrose and West's Minstrels 4. Secret Service 5. Kellar 6. Hopkins' Trans-Oceanics 7.

NEW YORK.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Straight from the Heart to fine attendance 20-25. Mamie Johnstone, Martha Russell, W. C. Holden, and Carl Lewis did well; staging excellent. Captain Impudence 27, 28. The Man from Mexico 29, 30. The Geisha 1, 2.==Cook Opera House (S. S. Shubert, manager): Little Monte Cristo 20-22 attracted fine houses. Bessie Bonehill, in the lead, was ably assisted by the Misses Belmont, Morrills, and Cooley. Tony Williams, Ed Sandford, John Donoghue, and Harry Dickson. The scenic effects good. When London Sleeps was warmly received by good houses 23-25. Morrison's Faust 27-29.==Academy of Music (Louis C. Cook, manager): For Her Sake to large houses 23, 24. The Prodigal Father 27-29.==Items: The members of the Hendrick Hudson, Jr., co. that stranded in this city when their manager left them after the show failed at the Academy had a benefit at the Cook Opera House 19, which was liberally attended, and the co. left for New York and Philadelphia. Much credit is due local lodge Elks and Manager Shubert, of the Cook, for the active part they took in the matter.—Local lodge Elks have secured a permanent and handsomely furnished lodge room, which was formally opened 24.—Lillian Fletcher, of Russell's Comedians, levied an attachment upon the box-office receipts 22 at the Academy, claiming non-payment of salary as the cause. The matter was amicably adjusted.

ALBANY.—Harmanus Theatre (Woodward and Voyer, managers): Bimbo of Bombay opened to small business 16; performance was so unsatisfactory that the engagement was canceled and the co. returned to New York 18. Vernona Jarbeau in A Paris Doll 20; audience small and performance fair. Two Little Vagrants 22, 23. The Geisha 25. A Puritan Romance 28. Richard Mansfield in The Devil's Disciple Oct. 1.==Leland Opera House (C. H. Smith, manager): William Jerome's Comedians in A Jay in New York amused large audiences 20-22. The first part of the performance is an olio in which the following appear: William and Kitty Harbeck, Maude Nugent, Hayes and Bandy, William Jerome, Edward and Libbie Blondell, and W. C. Davies. In the afterpiece Master Robert Worth, who assists Miss Nugent in singing, plays a newsboy and sings ballads. Lillian Kennedy in The Deacon's Daughter 22-25. The Electrician 27-29.

SYRACUSE.—New Wieting Opera House (M. Reis, lessee; John L. Kerr, manager): Sol Smith Russell pleased good audiences 17, 18 in A Bachelor's Romance. Tim Murphy in Old Innocence and Sir Henry Hypnotized, supported by a not over capable co., attracted fair houses 21, 22. A Paris Doll 23-25. The Man from Mexico 27, 28. The Geisha 29, 30. Madelaine Oct. 1, 2.==Bastable Theatre (F. D. Hennessy, manager): Mathews and Bulger drew large houses with In Gay Coney Island 21, 22. The Man in the Iron Mask 23.==Grand Opera House (G. A. Edes, manager): The Strange Adventures of Miss Brown to average business 16-18; co. fair. When London Sleeps to S. R. O 20-22; performance satisfactory. The Prodigal Father 23-25. Shanty Town 27-29. New York Day by Day 30-Oct. 2.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): Vernona Jarbeau in The Paris Doll 17 pleased a fair audience; performance good; chorus strong; costumes and scenery pretty. Lillian Kennedy in The Deacon's Daughter 18; business fair; performance satisfactory. Black Patti's Troubadours 20 were well received by a fair audience; performance very enjoyable. The Geisha 23. Under the Red Robe 28. Prisoner of Zenda Oct. 4. Blue Jeans 9. John Drew 11. Paradise Alley 12.==Item: Professor G. H. Pray, the prestidigitateur, is in town making arrangements for performances here.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): The Prodigal Father had a fair house 17; performance was somewhat disappointing. Rose Melville, D. J. Halvin, and George A. Spink were first-class, but the balance of the cast was weak. Mathews and Bulger and a clever co. in At Gay Coney Island 20, and, despite severe storm, they did a fair business. Mathews and Bulger are a whole show by themselves, and kept the audience in roars of laughter. Special mention should be made of Jane Witbeck, Mark Hart, and Thomas Evans; audience delighted. The Paris Doll packed the house 21; co. is first class, and the opera was rendered in fine style. Miss Vernona Jarbeau, the star, did remarkably well. Richie Lang sang sweetly, and Charles Wayne and Charles Plunkett, the comedians, kept the audience in good humor. The music is very catchy, and the chorus was large and strong. Jerome Comedians 24. Bessie Bonehill 25. Wilbur Opera co. 27-Oct. 2.

ROME.—Washington Street Opera House (Graves and Roth, managers): Frederick A. Wilson co. 20-25, opening with Paradise Regained 20 to S. R. O. Convict's Daughter 21 to large audience. Specialties are big drawing cards. For balance of week Rip Van Winkle, Streets of New York, Blinded for Life, His Mother-in-Law, The Colleen Bawn will be presented; co. good. O'Hooligan's Wedding 28.==Sink's Opera House (Samuel Cox, manager): Mr. Bob 20 (local); large house; Ernestine Orton was well received.

YONKERS.—Music Hall (W. J. Bright, manager): The Geisha 29 to full house; good company. Linda da Costa, a Yonkers girl, played Molly Seamore with great success. A Boy Wanted 23.

FONDA.—Opera House (I. A. Ross, Jr., manager): Ladies' Minstrels 16 to S. R. O. Peck's Bad Boy 20; S. R. O.; performance first-class. Me and Jack 4. Governing Comedy co. 27-Oct. 2.

FISHKILL-ON-HUDSON.—Academy of Music (G. and C. Pettis, managers): A Boy Wanted 24. Peck's Bad Boy Oct. 4.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): O'Hooligan's Wedding 17 to small audience; performance poor. Louis Morrison in Faust 18. Town Topics 20.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): For Fair Virginia 16; fair business. The Strange Adventures of Miss Brown 20; good business. Remenyi 22. The Pay Train 24. Donald Robertson and Brandon Douglass 29.

PENN YAN.—Sheppard Opera House (C. H. Sisson manager): McNulty's Visit 21, 22.

WELLSVILLE.—Baldwin's Theatre (E. A. Rathburn, manager): M. H. Mark's veriscope of Corbett-Fitzsimmons fight 24. Daniel R. Ryan and Ethel Fuller 27-Oct. 2. Boy Wanted 15.

RONDOUT.—Liscomb Opera House (George G. Liscomb, manager): Lillian Kennedy in The Deacon's Daughter 20; good house and best satisfaction. A Trip to Coontown 30.

CORTLAND.—Opera House (Wallace and Gilmore, managers): Donald Robertson and Brandon Douglas in The Man in the Iron Mask opened house 21 to a small but select audience; performance fine. The Strange Adventures of Miss Brown 23. O'Hooligan's Wedding 25. Shanty Town 30.

NORWICH.—Clark Opera House (L. B. Bassett, manager): Wilson Comedy co. 13-18 to fair business; co. good; pleasing specialties. Plays presented were: Paradise Regained, The Convict's Child, His Lordship, His Mother-in-Law, Under A Southern Sky, and Thrown Upon the World. The Man in The Iron Mask 20 to small audience; co. first-class and gave satisfaction; costumes finest ever seen here. Blaney's A Baggage Check 22. Town Topics Oct 2. Lillian Kennedy 9.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Wilbur Opera co. closed a successful week 18. For Fair Virginia drew a light house 20; co. good. A Baggage Check did a fair business 21. The Man in the Iron Mask to half a house 22. The Pay Train 25. A Jay in New York 28.

ITHACA.—Lyceum (M. M. Gutstadt, manager): For Fair Virginia to fair business 15. A Puritan Romance 29. The Strange Adventures of Miss Brown 30. Veriscope Oct. 4, 5. Madame Sans Gene 8. A Boy Wanted 9.

LYONS.—Memorial Hall (John Mills, manager): Russell's Comedians 17 gave a very clever performance to a fair audience. Ollie Halford in The Pay Train 21 pleased a fair audience; scenic effects good. The Strange Adventures of Miss Brown 24.==Item: Edward Wooby, of this city, has accepted a position with the Wieting Opera House, Syracuse, N. Y.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): Sol Oppenheimer Comedy co. closed a week of good business 18. Vitascope of Corbett Fitzsimmons fight 20 satisfied good house. Rentz-Santley co. 22. McNulty's Visit 29. Faust Oct. 1.

JOHNSTOWN.—Grand Opera House (John E. Barrett, manager) Peck's Bad Boy 21; light house; fair performance. The Geisha 27. A Boy Wanted Oct. 1. Wilton Lackaye 9. Seidl's Orchestra 15.

BINGHAMTON.—Stone Opera House (J. P. E. Clark, manager): Madame Sans Gene with Marion Abbott in the title-role was well attended 17; excellent satisfaction. Margaret Mather, booked for 23, canceled date on account of illness. A Baggage Check 25. Russell's Comedians 27-29.==Bijou Theatre (A. A. Fenyvessy, manager): Rentz-Santley co pleased good-sized houses 16-18. A Big Heart 23-25. New York Day by Day 27-29.

NEWBURGH.—Academy of Music (F. M. Taylor, manager): The Geisha 22 to large and delighted audience. Lewis Morrison 25. Under the Red Robe 28. Odell Williams 30.==Item: Luella B. Lawson and C. H. Truesdell will be married Dec. 19. Mr. Truesdell is leading man with When London Sleeps.

HUDSON.—Opera House: Black Patti's Troubadours gave a pleasing performance to a large audience 22. Peck's Bad Boy 27. Fay Foster Extravaganza co. 30-Oct. 1.

BALSTON SPA.—Sans Souci Opera House (William H. Quinn, manager): Lillian Kennedy in The Deacon's Daughter 22; good performance to fair house. A Jay in New York 23.

DANSVILLE.—Heckman Opera House (L. H. Heckman, manager): Daniel R. Ryan will open our season 23-25 in My Partner, Jim the Penman, and The Circus Girl.

GLENS FALLS.—Opera House (F. F. Pryn, manager): Peck's Bad Boy 17; fair business and performance. A Boy Wanted 28.

PORT JERVIS.—Opera House (Jacob Kadle, manager): Regular season opened 21 with The Great Train Robbery to well-filled house; audience pleased; scenic effects good. Blue Jeans 27. The Indian Oct. 5. White Slave 9.

OLEAN.—Opera House (Wagner and Reis, managers: Veriscope 22. Oppenheimer's Comedians 27-31.==Academy of Music (F. D. Leland, manager): Dark.

WARSAW.—Opera House (E. E. Baker, manager): Season will open 30 with Blaney's A Baggage Check.

OWEGO.—Wilson Opera House (J. D. Hutchinson, manager): John J. Black in A Big Heart 16 to delighted audience; specialties new and clever. Daniel R. Ryan co. 20-22 in My Partner. The Ironmaster, and Jim the Penman to good business, giving satisfaction. A Baggage Check 24. Pay Train 27. Remenyi 28. Camp and Hopkins' Minstrels 29 canceled. Ceborne 30-Oct. 2.

WATERLOO.—Academy of Music (C. C. Gridley, manager): Me and Jack Oct. 4.

PEEKSKILL.—Drew Opera House (F. S. Cunningham, manager): Lillian Kennedy in The Deacon's Daughter 17 drew lightly; fair satisfaction. Gus Hill's Masqueraders opened their season here 22; performance clean and the olio strong. Two Little Vagrants 25. The Lees 27-Oct. 2.

MEDINA.—Opera House (Cooper and Hood, managers): McNulty's Visit 23 pleased fair house.==Item: Mr. Westfall joined the co. here as manager.

FULTON.—Stephens Opera House (William C. Stephens, manager): O'Hooligan's Wedding 24. Wilson Comedy co. 27-Oct. 2.

CATSKILL.—Nelida Theatre (Kortz and Lampman, managers): World Against Her 24.==Opera House (J. F. Gaylord, manager): A Trip to Coontown Oct. 4.

CANANDAIGUA.—Grand Opera House (S. C. McKechnie, manager): Mr. and Mrs. Russ Whytal and their excellent co. presented For Fair Virginia to a large and pleased audience 18. Arnold Wolford Stock co. opened for a week 20 with The Smugglers to S. R. O., and are drawing large houses each night. Their repertoire includes Brand of Cain, Mystic Mountain, Isle of Cuba, Storm Beaten, and Streets of New York. Man in the Iron Mask 27. Dan Ryan Oct. 4-6.

COHOES.—City Theatre (Williams and Powers, managers): The Prodigal Father to small house 16; audience delighted. Me and Jack 18 pleased a good house. Bolero's Spiritualists to large and delighted house 20.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Rentz-Santley co. gave fair entertainment to good audience 21. Advance sale For Fair Virginia 23. Veriscope 27. Remenyi 29.

CORNING.—Opera House (H. J. Sternberg, manager): Rentz-Santley co. 20; fair house and performance. For Fair Virginia 22 to large audience; excellent performance. A Jay in New York 4. Madaline 5. Madame Sans Gene 7. Sousa's Band 8.

KINGSTON.—Opera House (C. V. Du Bois, manager): A large and fashionable audience saw A Paris Doll 18; co. fair. Black Patti's Troubadours gave satisfaction to fair house 21. The Geisha 24.

LITTLE FALLS.—Cronkhite Opera House (E. A. Conyne, manager): House was opened by the Guerin Comedy co. 13-15 to light business; performance unsatisfactory. The co. is still here on account of pecuniary troubles. A Baggage Check 16 pleased a well filled house. Black Patti 23.==Skinner Opera House (H. A. Skinner, manager): Boston Theatre co billed 20-25; poor performance to light houses, and as a result finished their engagement 22.==Item: The funeral of the late Lester Powell, of the McFadden's Row of Flats co., was held 14, and largely attended. Cronkhite Opera House, managed last season by Norris and Kingsbury, is now under the able management of E. A. Conyne.

MT. VERNON.—Opera House (P. J Ring, manager): Spears Comedy co. 27-29. Hi Henry's Minstrels Oct. 4.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Tim Murphy in Old Innocence 20 pleased a small house. Frank Daniels in The Idol's Eye 22; fair business; satisfaction. O'Hooligan's Wedding 23. Under the Red Robe Oct. 1. A Boy Wanted 6. Black Patti 11.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): Peck's Bad Boy 18 to a large and satisfied audience. A Boy Wanted 27. Bennett Matack in Shakespearean Recitals 30. That Girl from 'Frisco Oct. 9.==Town Hall (Leonard and Eddy, managers): Dan Sully Oct. 6.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Daniel R. Ryan's co. 13-18; giving satisfaction. A Baggage Check 23.

TROY.—Griswold Opera House (S. M. Hickey, manager): Agnes Wallace Villa in The World Against Her 20-22; co. good and business big. Peck's Bad Boy 23-25. Little Monte Cristo 27-29. The Electrician 30-Oct. 2.==Rand's Opera House (G. Rand, manager): Frank Daniels, supported by Alfred C. Whelan and a good co., gave us the first presentation of The Idol's Eye 20, scoring a great hit. Mr. Whelan shared honors with the star. There are several catchy songs in the opera, and the chorus is well drilled and the costuming excellent. Two Little Vagrants 21; co. first class; good house.

UTICA.—Opera House (H. E. Day, manager): Sol Smith Russell in A Bachelor's Romance to a large audience 16; performance greatly enjoyed. Mr. Russell received a hearty welcome, as did Annie Russell and Blanche Walsh. Donald Robertson and Brandon Douglass presented The Man in the Iron Mask 17, 18 to light business. Lewis Morrison in The Master of Ceremonies 20. Frank Daniels presented his new opera The Idol's Eye before a large and enthusiastic audience 21. Alf. C. Whelan shared honors with Mr. Daniels. Under the Red Robe 29.

ONEIDA.—Munroe Opera House (E. J. Preston, manager): A Baggage Check 18 drew a good audience; performance fair. The Man in the Iron Mask 24. Me and Jack Oct. 1. Pay Train 6.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): Madame Sans Gene to a good house 16; play fine; co. good and audience pleased. The Great Train Robbery packed the house 21; Frank O'Brien captivated the audience.==Item: The Geisha, booked for 21, did not appear on account of an injunction served on them at Yonkers 20.

NORTH CAROLINA.

ASHEVILLE.—Grand Opera House (J. D. Plummer, manager): Sowing the Wind 17; fair business; fine performance.

WILMINGTON.—Opera House (S. A. Schloss, manager): Bancroft gave a satisfactory performance 21 to good house. Al. G. Field's Minstrels 27.

RALEIGH.—Metropolitan Opera House (George D. Meares, manager): Bertha Creighton 30. Arnold Wells' Players Oct. 4-11.==Academy of Music (Crawford and Pence, managers): Lillian Lewis 28. Manhattan Stock co. Oct. 4-6.

CHARLOTTE.—Opera House (Nat Gray, manager): R. E. Graham 28. Lillian Lewis Oct. 4.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Tennessee's Pardner to fair audience 18; play and cast first-class and scenery excellent; Jane Corcoran made a big hit. My Friend from India 21. The Dazzler 25. A Trip to Chinatown 29. Herrmann Oct. 2. Jule Walters in Side Tracked 4. South Before the War 6. In Old Kentucky 14. Beach and Bowers' Minstrels 21.==Items: Le Grand White, representing My Friend from India, paid me a pleasant call and sends best wishes to The Mirror.—H. E. Reed, manager of The Dazzler co., is here in the interest of his co. He reports business very good.—Although many residents have not returned from their Summer cottages, no season here has opened so well since Manager Walker has been in charge.

Alson Brubaker

JAMESTOWN.—Opera House (G. P. Wells, manager): M. B. Curtis in Samuel of Posen 14; fair house. Empire Comedy co. 21-24.

GRAND FORKS.—Metropolitan Theatre (E. J Lander, manager): Arthur C Alston's Tennessee's Pardner was pleasingly presented to fair business 17. The Dazzler 23. A Trip to Chinatown 27. Finnigan's Fortunes, by Railway Employes' Association of Grand Forks, 30. Herrmann Oct. 1. South Before the War 5. In Old Kentucky 13.==Item: Manager Carruth, of the *Daily Plain-Dealer*, has arranged as a private enterprise to present the veriscope of the Corbett-Fitzsimmons fight during the Free Street Fair 29-Oct. 1.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): Dark.==Park Theatre (Harry E. Feicht, manager): The Gay Matinee Girl 20-22; fair business. Ned Monroe and Jerry Hart, assisted by a clever co., gave satisfactory performances.==Items: Fred C. Dickson, of the firm of George A. and Fred C. Dickson, Indianapolis, lessees of Grand Opera House and Park Theatre, arrived in the city 21 for a few days' stay, the guest of Manager Feicht.—The bookings at Memorial Hall (Soldiers' Home) comprise a fine list, the aim of the amusement committee being to secure none but refined and wholesome attractions.

J. W. Weidner.

TOLEDO.—Valentine Theatre (L. M. Boda, manager): Regular season opened with Christopher, Jr., 20-22. The co. also began its season here, having been in rehearsal for some time under the direction of the author, Madeline Lucette Ryley. The parts are all in the hands of capable people, who gave a finished performance; co. includes George Backus, E. W. Thomas, John Ince, Lilla Vane, Harriet Aubrey, Mabel Norton. Audiences not large, but appreciative.==People's Theatre (S. W. Brady, manager): Chimmie Fadden 16-18. The entire co. was good. The character bit of Mrs. Murphy by May Donohue was immense; good business. Manager Brady's Stock co., headed by Selma Herman and Willis Granger, was warmly received by a large house 20. The engagement is for the week, and Niobe, Caprice, and Woman Against Woman will be given.==Items: Besides the new Burt's Theatre there are two others to be completed this Fall and Winter. O. D. McFadden, of Detroit, has leased the old Adelphi building for five years, and will remodel the interior for a theatre and museum to be ready next month.—Drew and Campbell, of the Cleveland Star Theatre, have secured an option on one of the best pieces of property in the city, and will erect thereon a vaudeville and burlesque house.

COLUMBUS.—Great Southern Theatre (Lee M. Boda, manager): Ward and Vokes 16-18 did a fair business; co. good. Lucy Daily did some very clever specialty work, but the hit of the performance was Johnny Page. Christopher, Jr., 23-25. The Girl from Paris 27, 28. In Gay New York 30. The Mysterious Mr. Bugle Oct. 1, 2.==Items: The appearance of George Backus is being awaited with impatience; his many friends are preparing to give him a hearty welcome to his home city.—The staff of the Great Southern for the coming season is as follows: George H. Ketcham, president; Lee M. Boda, general manager; Frank M. Ohl, general treasurer; Ad F. Miller, manager; O. M. Heffner, treasurer; Charles Ackley, musical director; Charles Van Dorn, custodian; George Fooks, stage-manager; Daniel Otstot, stage machinist; Ed Fooks, properties; Edwin Alexander, electrician; Charles Moore, engineer; Claude Miller, advertising agent.

FREMONT.—Opera House (Heim and Haynes, managers): Baldwin-Melville co. in repertoire 20-25 opened the season with All the Comforts of Home, A Mad Marriage, and Master and Man to crowded houses, turning people away nightly and giving satisfaction. Shanty Town Oct. 1.

EAST LIVERPOOL.—New Grand (James Norris, manager): Walker Whiteside opened season 20, presenting The Man in Black to large and appreciative audience. Darkest America 21 to good crowd. The Alderman 22.

SALEM.—Grand Opera House (Elliott and Geiger, managers): Darkest America 22; excellent business and splendid satisfaction. Harrison J. Wolf 27-29. Hennessy Leroyle Oct. 5. Tornado 20.==Items: Mr. Charles H. Lyle, of this city, has taken the advance for Aldora Shem.—The Elks entertained Brother John W. Vogel, manager of Darkest America, after the show. He was presented with a beautiful silk banner made for him by Professor Smith and wife.—Billy Miller and Professor Smith have just completed a thirty-minute opera for Darkest America.

SANDUSKY.—Nielsen Opera House (Charles Baetz, manager): Holden Comedy co. 16-18; performances gave entire satisfaction; business excellent. The Dangers of a Great City, A Hunchback's Love, Rip Van Winkle, and The Inside Track were presented. Murray and Mack 29.==Items: House will formally open Oct. 4 with Christopher, Jr.—Manager Baetz has had the house thoroughly overhauled and many noticeable improvements have been made.

AKRON.—Assembly Theatre (W. G. Robinson, manager): Fablo Romani 17; house filled; performance excellent. Murray and Mack in Finnigan's Courtship 22; crowded house; performance fine; specialties pleasing. Widow Bedott 25. Darkest America 29. Harrison J. Wolf 30-Oct. 2. Himmelein's Ideals 4-9.

GALION.—Manager Opera House (Waldman and Bettig, managers): Tommy Shearer co. 13-18 to fair business.==City Opera House (S. E. Riblet, manager): Jule Walters' Side Tracked 25.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): A Turkish Bath 22. Murray and Mack 27.

SOUTH CHARLESTON.—Opera House (M. H. Collins, manager): Season opened 22 with Smith Sisters Concert co.; good business; first-class entertainment.

XENIA.—City Opera House (C. L. McClellan, manager): Season opened 14, 15 with Professor Boone, hypnotist, to good business. Fred Rider's Moulin Rouge 21; fair business; performance first class. Other People's Money (return date) 28.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Odell Williams in The Alderman 20 to moderate business; co. clever. Hennessy Leroyle in Other People's Money 22. A Breezy Time 30. Veriscope Oct. 1, 2.

LIMA.—Faurot Opera House (H. G. Hyde, manager): The Girl from Paris 22 to a full house; play and co. clever.

URBANA.—Market Square Theatre (H. H. Williams, manager): Brooke's Marine Band 23 to fair business; audience pleased. Sibyl Sammis, soprano, made a big hit, responding to several encores.==Item: An elegant photograph of Sibyl Sammis makes 1113 in my collection.

MARIETTA.—Auditorium (M. G. Seipel, manager): Hennessy Leroyle in Other People's Money 16; good house; performance excellent. James Young 29. Railroad Jack Oct. 1.

MASSILLON.—New Armory (G. C. Haverstack, manager): Murray and Mack in Finnigan's Courtship 20 filled the house to its utmost capacity; entire satisfaction. Darkest America 27.

CAMBRIDGE.—Hammond's Opera House (R. Hammond, manager): In Atlantic City 22.

CARROLLTON.—Grand Opera House (R. P. Stirling, lessee): Season will open with McConley and Patton co. fair week, 25-Oct. 3.

PAULDING.—Grand Opera House (J. P. Gusser, manager): Jesse Mae Hall in repertoire 13-18; good performance; business fair.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): Jesse Mae Hall 20-25. A Turkish Bath 27.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): The Flints opened for a week 20 to large audience. The Tornado Oct. 5. Tim Murphy 7. Isle of Champagne 11.

CHILLICOTHE.—Masonic Opera House (E. S. Robinson, manager): Himmelein's Ideals 13-18; best repertoire co. of this season; business good. A Paper City 20 to fair house. Fast Mail 23. In Atlantic City 24. Other People's Money 27.

CALDWELL.—Opera House (Ryan and Friedman, manager): Railroad Jack 28.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Murray and Mack 24.

STEUBENVILLE.—City Opera House (Charles Holton, manager): Season opened 20 with Vogel's Darkest America to a big house; co. excellent. The Alderman 22. Railroad Jack 24. Brook's Marine Band 25.==Item: Edwin De Coursey, assistant manager, and Bob Irving, stage-manager, of Darkest America, have many friends here and are always welcome.

KENT.—Opera House (Davis and Livingston, managers): Widow Bedott, booked for 27, canceled. Mystic Midgets, benefit Woman's Relief Corps, 1, 2. Season will open with A Turkish Bath 7. Harrison J. Wolfe in The Corsican Brothers 9.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): Professor Boone 27, 28.

UHRICHSVILLE.—City Opera House (Elvin and Van Ostrain, managers): Jule Walters in Side Tracked 20; good business; show fair. A Paper City 27.

GALLIPOLIS.—Ariel Opera House (T. S. Cowden, manager): Fast Mail 24.

NORWALK.—Items: Frank Nail will produce The Drummer Boy 29-Oct. 1 in Whittlesey Hall for the benefit of the G. A. R.

PIQUA.—Opera House (C. C. Sauk, manager): The Heart of Chicago 23.

SPRINGFIELD.—Black's Opera House (Samuel Waldman, manager): The Broadway Girl 20; good performance to fair business. Brooke's Marine Band 22. In Atlantic City 25.==Item: The Grand Opera House will not be opened this season. The reason as given out by John W. Bookwalter, proprietor, is that the house is not safe. The real reason is said to be that Mr. Bookwalter is angry—he was not allowed to put an outside stairway on the building.

CANTON.—The Grand (M. C. Barber, manager): Walker Whiteside in The Man in Black 21 pleased a large audience. Himmelein's Ideals 27-Oct. 2.

GREENVILLE.—Grand Opera House (Sherman and Dorman, managers): The Broadway Girl 21 to a small but appreciative audience; performance superb. Alice Hanson and Grace Cummins scored strong hits.==Item: F. M. Matthews, formerly with McGinty the Sport, assumed the management of The Broadway Girl here.

NEWARK.—Memorial Auditorium (Rosebraugh and Collins, managers): Colonel Billy Thompson's veriscope of Corbett-Fitzsimmons fight 20, 21 to fair business. Brooke's Marine Band 24.

ELYRIA.—Opera House (W. H. Park, manager): Tommy Shearer co. opened for a week 20, presenting A Southern Home to good business; co. very good. The Drummer Boy of Shiloh (local) 29-Oct. 1.

MARION.—Grand Opera House (T. G. Seymour, manager): Gorman Brothers in Mr. Beane from Boston 9 to small house; good performance. Aiden Benedict in Fabio Romani 18; fair house; poor satisfaction. Murray and Mack 23. Wilson Theatre co. 27-Oct. 2.

WAPAKONETA.—Timmermeister Opera House (William Timmermeister, manager): Eldon's Comedians 27-Oct. 3.

OREGON.

BAKER CITY.—Rust's Opera House (Phil V. Nebergall, manager): Season will open with L. J. Carter's Heart of Chicago Oct. 21. Si Perkins 10, 11 under canvas. Dick Sutton's U. T. C. and Texas 16, 17 under canvas.

PENNSYLVANIA.

MAHANOY CITY.—Grand Opera House (J. J. Quirk, manager): The Sporting Crane 25. Cameron Clemens' Repertoire co. 27-Oct. 2.==Herskeb's Theatre (John Hersker, manager): Robert Downing 27. The veriscope Oct. 6 7.==Items: Brayford and Tempest, of this city, have purchased an Edison phonograph and kinetoscope, which they will take on the road.—Dr. Gray, who was with the Sages, hypnotists, as assistant last year, is under treatment in the Norristown Insane Asylum. He was to have gone on the road for himself this season, and F. H. Snyder, of this city, was to look after his tour.—H. H. Becker, formerly manager of the Palace Theatre, Girardville, has just closed a very successful season with a low-priced circus.

R. W. Shertzinger.

JOHNSTOWN.—Cambria Theatre (I. C Mishler, manager): Robert B. Mantell and a magnificent co. in A Secret Warrant 18 to a fashionable audience. Mr. Mantell has ample scope for his ability. Production handsomely staged, and performance was one of the finest ever seen here. Payton Comedy co. 20-25 in The Banker's Daughter, The Octoroon, Woman Against Woman, My Husband, An Unequal Match, Alone in London, and East Lynne. Co. deserves the liberal patronage it is receiving. Edgar L. Benn, of the co., is a brother of the wife of Professor R. L. Druckenmiller, of this city. Mrs. Druckenmiller was formerly with James A. Herne, and later with the Kittie Rhoades co.==Johnstown Opera House (James G. Ellis, manager): House opened with In Atlantic City 18 to a good audience. Dora Wiley and Pat Rooney, Jr., scored hits.==Items: Robert Bridges, stage-manager of the Opera House, arrived home this week from his trip to San Francisco, Cal., where he was sent as a delegate of the Mail Carriers' Convention.—H. H. Witterer, late of Car No. 1, Bob Hunting Circus, has joined the Blue Mountain Joe Vaudeville Entertainers as business-manager.—Kirk Brown is here visiting relatives.—Billy Williams, the old-time minstrel, has moved here with his family. He is in reduced circumstances, and a benefit is being arranged for him.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): Lillian Russell, Della Fox, Jeff D'Angelis and a fine co. in The Wedding Day pleased a large audience at advanced prices 18. The Corbett-Fitzsimmons veriscope gave satisfaction to good houses 21, 22. Sinbad canceled 23. Creston Clarke 24. Madame Sans Gene 25. Corse Payton 27-Oct. 2.

ERIE.—Park Opera House (M. Reis, manager): Walker Whiteside gave a creditable presentation of The Man in Black 16 to a good house. Mr. Whiteside won merited recognition, receiving a number of curtain calls. Frederick Paulding was decidedly good, and the other parts were acceptably filled. The Corbett-Fitzsimmons veriscope 20-22 drew fair audiences. Tim Murphy 23. Shanty Town 30.==Girard Theatre (Joseph E. Girard, proprie-

tor): This popular theatre will open 23 with the Rentz-Santley co. Manager Girard has improved this house materially; the stage opening has been widened considerably, new scenery painted, and ample provision made to handle the most elaborate productions. Pickett's Paris Gaiety Girls 27-29. De Wolf's U. T. C. co. 30-Oct. 2.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Season opened 18 with Hi Henry's Minstrels to large and pleased house. Rhode's Merrymakers 20-25 in Finnegan's Fortune. A Midnight Frolic, The Doctor, Gold Gulch, The Factory Girl, Heart of Cuba, and Pierrot; co. and business good. Creston Clarke 28.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Season opened 20 with the Van Osten Comedy co. in The Burglar to large and pleased house. Elroy's Stock co. 27-Oct. 2.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Walker Whiteside presented The Man in Black 18 to good business; audience delighted. The Alderman 24. A Sheriff's Sale 30. Isle of Champagne Oct. 2. Payton Comedy co. Oct. 4-11. ==ITEM: Mr. Mitchell, of the Walker-Whiteside co., sprained his leg, but was able to take his part as usual the following Monday.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Sporting Craze 24. Veriscope 28, 29.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Spooners in repertoire 20-25 to S. R. O.; good satisfaction. Cecil Spooner's dancing made a hit. Tim Murphy 29.

WASHINGTON.—CITY OPERA HOUSE (George B. White and Co., managers): Railroad Jack 25.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, manager): Season opened 16 with the veriscope to a large and satisfied audience. The Captain of the Nonsuch 29. Russell's Comedians Oct. 9.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): A Sheriff's Sale 18 failed to appear. Captain of the Nonsuch 22 canceled. San Francisco Minstrels 25. A Big Heart Oct. 5. Sousa's Band (matinee) 6. Ceborne co. 7-9. Sporting Craze 11. Side Tracked 16.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Wyoming Mail 28.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): The Real Widow Brown to fair and appreciative audience 16. Arnold Wolford 30-Oct. 2.

PITTSTON.—MUSIC HALL (C. C. King, manager): The Sporting Craze 18 to largest audience of the season. Emma De Castro is still the life of the play. Professor James Sauvage's concert 21 deserved a better house. U. T. C. 24. J. E. Toole 27-29. San Francisco Minstrels 30. Veriscope co. Oct. 1, 2.

SCRANTON.—THE LYCEUM (Reis and Burgunder, managers): McFadden's Row of Flats 16 to fair business. Madame Sans Gene 20 to fair business; audience pleased. Lewis Morrison 21, 22 in The Master of Ceremonies and Faust.==ACADEMY OF MUSIC: Hopkins' Trans-Oceanics 16-18 to fair business. The Prodigal Father 20-22 to fair business.==DAVIS' THEATRE (George E. Davis, manager): Rice and Barton's Gaiety co. 16-18 to large business; pleasing immensely. John J. Black 20-22 in A Big Heart to fair business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis manager): Corbett-Fitzsimmons veriscope 17, 18 to good business and pleased audiences. Hopkins' Trans-Oceanics 21 to a fair and enthusiastic audience; Mlle. Aimee's dancing received much applause. Morrison's Faust 23. My Wife's Step-Husband 25. Isle of Champagne 27.

BRADFORD.—WAGNER OPERA HOUSE (M. Reis, manager): The Corbett-Fitzsimmons veriscope 17, 18 attracted large attendance. Oppenheimer's Comedians in Arabian Nights 20. Partners for Life 21. Love and Pride 22 to fair business. Tim Murphy 27. The Prodigal Father 30.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, agent for owner): Always on Time 27.

NEW CASTLE.—OPERA HOUSE (M. Reis, manager): Payton Comedy co. closed a week of good business 18. Always on Time to light business 21. A Turkish Bath 28. Tim Murphy 30. Darkest America Oct. 2.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager). The Real Widow Brown 18 to large and pleased audience; P. D. Fisher and Harry Clark scored hits. Arnold Wolford's Dramatic co. Oct. 4-9.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): In Atlantic City 20; good business.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): The Real Widow Brown 24. Taylor's King's Fools co. 7-9. Darkest America 19.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., managers): Hi Henry's Minstrels 16, 17; good houses and satisfactory performances. June Agnott 20-25 in repertoire; medium performances to fair houses. Hopkins' Trans-Oceanics 27, 28.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harnson, manager): Sinbad, which was to have been the opening attraction, canceled; Odell Williams substituted for 30.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Robert B. Mantell, supported by Charlotte Behrens and an excellent co., drew a large and fashionable audience 15; performance artistic and meritorious. My Wife's Step-Husband 17 to a good audience; play disappointing. New York Day by Day 18; small but pleased audience. Corse Payton and Etta Reed opened for a week at popular prices 20 with The Parisian Princess; business big; co. strong and plays are handsomely staged.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Camp and Hopkins' Minstrels, booked for 16, failed to appear. The Sporting Craze opened the season 21 to a large and pleased audience. Corbett-Fitzsimmons veriscope 27. Side Tracked 12. Patent Applied For 16.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Creston Clarke, assisted by Adelaide Prince and a strong co., presented The Last of His Race to a small but appreciative audience. The Sporting Craze 23.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): New York Day by Day 20. Night Owls, booked for 21, canceled.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Madame Sans Gene 18; good business; satisfactory performance. Bob Fitzsimmons, billed for 20, did not show up, owing to trial of his coachman. House was all sold out. Davis and Keogh's Great Train Robbery 22 did big business. Katie Emmett Oct. 14.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Rook's Players 20-25 to good houses. Prodigal Father Oct. 1. Faust 7. James Young 14.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): The Sporting Craze gave a good performance to medium business 20. Madame Sans Gene to fair but pleased house 22.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Taylor's King Fools co. in repertoire 20-25 to S. R. O. first night. Balance of week to small houses. Co. not so good as last season. Miss Burton and Messrs. Taylor and Baker shared the honors of the cast.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A Contented Woman 20. Last of His Race 22, 23.==GRAND OPERA HOUSE (George M. Miller, manager): Kennedy Players in repertoire 20-25; good performances to large houses.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Galvin and Bain in A Sheriff's Sale Oct. 11. Me and Jack 20. Tornado 22.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Gonzalez Opera co. 16-18 to good business. Veriscope of Corbett-Fitzsimmons fight 20 to large and enthusiastic audiences. Madame Sans Gene 23 to large and pleased audience. Hopkins' Trans-Oceanics 29.

WILKES-BARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): McFadden's Row of Flats 16 to fair business; co. fair. Lillian Russell, Della Fox, and Jeff D'Angelis in The Wedding Day delighted a crowded house at advanced prices 17. The Sauvage concert 20, under church auspices, pleased small business. Madame Sans Gene to fair business 21. Hopkins' Trans-Oceanics 22 delighted a good house. Kellar 28, 29. Stella Clayton Oct. 1.

FOREST CITY.—DAVIS OPERA HOUSE (M. J. Collins, manager): A Big Heart 28.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Corse Payton's Comedy co. 13-18 in repertoire to excellent business; co. made a good impression. Hi Henry's Minstrels drew good houses 20, 21.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Walker Whiteside in The Man in Black 17 pleased audience.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Braving the World, under the auspices of No. 16 Jr. O. U. A. M., to good business 17, 18. Waite's Comedy co. (Western) in repertoire to packed houses 20-25.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Span of Life to good business here 17; the Donizettas delighted the audience. Gus Hill's World of Novelties drew an excellent house 22; specialties clever. Jennie Yeamans, Harry Thompson, the Three Navaros, and Carletta were features. The Girl I Left Behind Me Oct. 4. Courted Into Court 6. Prisoner of Zenda 8.==ITEM: Manager Martin is making the season here an unusually attractive one. Theatregoers are delighted with both the number and character of the attractions.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Joseph Greene's Repertoire co. 13-18 to S. R. O. almost every evening. Manhattan Opera co. 20-23 to small houses. Richards and Canfield 25. James O'Neill 28.==ITEM: Professor Abbott began a series of Shakespearean readings at St. James' Parlors 22 before a select assembly.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Alma Chester Repertoire co. 16-18 to paying business; excellent satisfaction; pleasing specialties were introduced. Daniel Sully in The Corner Grocery 20-22 to packed houses. N. S. Wood 20-Oct. 2. Agnes Wallace Villa 4-6. Cosmopolitan Opera co. 7-9. Barrett's Burlettists 11-13.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Bumbo of Bombay, billed for 23, canceled. The World Against Her Oct. 4.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): A Yankee Drummer 16 to medium house; performance fair. Stetson's U. T. C. co. 22.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Devil's Auction drew a good audience 17 and pleased everyone. A winsome star, a lively comedy, and a very clever co. were the features of Marie Jansen's reappearance at the Academy of Music in The Nancy Hanks 18; two performances were given to paying business. Bancroft 21 drew a good bad-weather house. 1492 23. Field's Minstrels 28. C. R. Gardner 30.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, lessee and manager): Season opened 15 with Sowing the Wind; performance first-class; business moderate, owing to heat.==ITEM: House has been painted during Summer.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Arnold-Wells co. closed a week's engagement 18 to crowded houses. Bancroft 22.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Giffen-Neill Stock co. Oct. 4, 5.==Goes OPERA HOUSE (B. F. Crowl, manager): Season will open with Kirk's Comedy co. Oct. 4-9.==ITEM: Harry J. Mowrey has secured the management of the Brookings Opera House, Brookings, S. D., and will book attractions in connection with the New Grand Opera House here.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Bonnie Scotland 4-6. Thomas W. Keene 7-9.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): Woolford Stock co. 27-Oct. 2. Hogan's Alley 4-6.==NEW MASONIC THEATRE (W. A. Shertz, business manager): Sowing the Wind 20-25. Little Jack Horner 27-29.==TROCADERO (W. C. Cunningham, manager): House opened 20 with a fair vaudeville co. to good business.==ITEMS: The Nashville Lodge No. 12, Order of Elks, gave a social session 17 complimentary to Al. G. Field.—At the Tennessee Centennial Conterno's Band will be followed by the Bellstedt and Ballenberg Band of Cincinnati 4.—In Vanity Fair, Papinta, in songs and dances, deserves special mention.—On the Bowery had to cancel dates at the Vendome on account of quarantine against yellow fever district.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A packed house witnessed 1492 17; co. pleased, although not as strong as last season. Sowing the Wind 18; large matinee but light evening house. Herbert E. Sears is worthy of particular mention. Arnold Wolford co. opened for a week 20 in repertoire at popular prices to full house.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, lessees and managers): Richards and Pringle's and Roscoe and Holland's combined minstrels 14 to S. R. O.; show pleasing and up to date. Peters and Green co. 20-26.==ITEM: Frank C. Huffman, manager of Peters and Green co., and James Green will be entertained by Jackson Lodge, No. 192, 22.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): Formal opening 20-21 with Al. G. Field's Minstrels to S. R. O. The comedy work of Al. Field, Billy Van and Doc Quigley, the club swinging of Ollie Young, and the Cornalla Family of acrobats were the strong features. James B. Mackie 24, 25.==LYCEUM THEATRE (Will J. Brinkey, local manager): Bonnie Scotland Oct. 1, 2.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): The regular season opened 14 with Bonnie Scotland by a well balanced co. to a fair-sized audience; performance well received. James B. Mackie and a fair co. in Little Jack Horner 18 to poor business; performance not up to expectations, and excepting Mr. Mackie and Louise Sanford cast was very weak. On the Bowery, booked for 17, could not get here owing to the co. being quarantined for a week at San Antonio on account of the yellow fever scare, they having landed there from New Orleans, but will appear here 21.==ITEM: Following is the staff at the Grand this season: Managers, Sid H. Weis and George W. Solomon; assistant manager, James M. Drake; treasurer, Sam Wiel; stage-manager, S. W. Bristois; properties, L. W. Hertz; lithographer, Cade Morrow. W. V. LYONS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergeman, manager): James B. Mackie with a fair co. presented Little Jack Horner 16 to fair business; specialties excellent.==ITEM: On the Bowery co. arrived 13 to fill their engagement, but were not allowed to stop by the city authorities, having come from New Orleans, against which Texas had established a quarantine that day. It placed the co. in a very awkward predicament, as they left New Orleans before the quarantine proclamation became effective, and they were not in the most delightful frame of mind as they proceeded further West to discover a landing place.

DALLAS.—OPERA HOUSE (George Anzy, manager): Season opened with Bonnie Scotland 17 and Darkest Russia 18 to the biggest business co. has played to in the South.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): Columbia Opera co. 12-18; good houses; satisfactory performances. Italian Opera co. Oct. 6, 7.

TEXARKANA.—OHIO OPERA HOUSE (Hardin Brothers, managers): Punch Robertson 16-19 to good business. Heart of Chicago 20. Darkest Russia 25.==ITEM: Under the new management the house has been thoroughly overhauled and cleaned.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Season opened with Joseph B. Mackie in Little Jack Horner to good business; performance satisfactory. Heart of Chicago 21.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): James B. Mackie in Little Jack Horner 17; fair house. Sowing the Wind Oct. 16.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): Bonnie Scotland 16 opened our season to pleased audience. Hogan's Alley 25.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Season opened 14 with James B. Mackie in Little Jack Horner to fair business; poor performance. James D. Finch Dramatic co. 20-25.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Madame Stella Brazzi in concert to a fair audience 21; her voice is full, rich, and of good compass, and she bids fair to be one of our greatest singers. The concert was the best ever heard here. Oxford Musical Club 25. A Night in New York 28.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Richards and Canfield in My Boys 15; good audience; play a success; co. good.

ST. JOHNSBURY.—HOWE OPERA HOUSE (C. M. Howe, manager): Little Trixie co. 28 will open the season.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Divorce Cure to small house 20. San Francisco Minstrels 29.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): White Slave canceled here on account of death of Manager Keeler. San Francisco Minstrels 23. Mora 27-Oct. 2.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Robert E. Graham and his very competent co. made a hit in Who's Your Friend here 17, 18; audiences not very large. For Liberty and Love was presented by Lillian Lewis 20-21, and scored pronounced success before small audiences. Side Tracked 27, 28.==ITEMS: Just before the curtain rose on the matinee 21 the Sheriff attached the box-office receipts of the Lillian Lewis co. on behalf of Mr. Geoffrey Stein, who secured a judgment against Mr. Marston, husband of Miss Lewis and virtually the proprietor of the show, in the Law and Equity Court of this city several years ago. The balance due on this judgment was $118.33, for Mr. Marston has been attached no less than three times on former tours, and upon each occasion the debt has been reduced slightly. Part of the claim was paid on this occasion, and the levy was raised upon the agreement of Mr. Marston to pay the balance due at an early date.—A contract has just been closed between Thomas G. Leath and H. F. Smith respectively, managers for Polk Miller and Oscar P. Sisson and Ester Wallace, by which the latter are to travel with Mr. Miller on his tour, which will open in Richmond Oct. 4. H. F. Smith will leave Richmond 27 as advance representative of the show.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Lillian Lewis in For Liberty and Love to small business 22.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): R. E. Graham 25. Bancroft did not appear 16 on account of illness.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbery, manager): R. E. Graham in Who's our Friend 21; good business; performance excellent. Bertha Creighton in Romeo and Juliet and A Country Girl 22, 23; performance satisfactory; business good. Lillian Lewis 24, 25. Manhattan Stock co. 27-29.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): General Rosser lecture to large adudience 17. Side Tracked 24.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): In Atlantic City 21; a good farce-comedy with clever people, headed by Frank Wills and Wright and Hastings; good business. Tim Murphy 1. Creston Clarke 5, 6. Hennessy Leroyle 8.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Darkest America 16-18; fair business. Railroad Jack 20-22; bad business. Fast Mail 27-29. Always on Time 30-Oct. 2.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Season opened 20, 21 with Hennessy Leroyle in Other People's Money; splendid entertainment; business fair.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): A Breezy Time 22; performance deserved better patronage.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Norme and Normor, managers): ITEM: The De Forrest Sisters, Jessie Bertman, and John G. McDowell joined A Breezy Time co. here 17. These changes will greatly strengthen the co.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): Darkest America opened the season 14 to $198. Fitz and Webster's A Breezy Time played to nearly $300, 18; co. excellent. The specialties of the De Forrest Sisters and Richard Ferguson took well. Sam Bernard's Broadway Burlesquers 30.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): A crowded house greeted Fitz and Webster's A Breezy Time 18; the show hadn't a feature of merit. The Fitz and Webster co. here last season gave a good show, and this outfit is trying to do business on its reputation. Franklin's Vaudeville co. Oct. 9.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Marie Bell Opera co. in Fra Diavalo 18 pleased better than it drew. Smith and Rice's Comedians in My Friend from India 21 drew a large audience and play and co. scored as big a laughing success here as last season. Ferris Comedians 27-Oct. 2.==ITEM: The erection of the handsome Monona block next to the Opera House by Manager Fuller has necessitated the closing of three exits on one side wall of the theatre. They have been replaced by large mirrors, a beautiful addition to our pretty house.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Marie Bell Opera co. in La Mascotte 16 to good house. The military drama, True Blue, will be presented under the auspices of the Wisconsin National Guard of this city 24, 25.

LA CROSSE.—THEATRE (J. Strasilipka, manager). Ferris Comedians to good business 15-18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Curt's Comedians 15-18 to good business. Si Plunkard 24. Old Dan Tucker Oct. 4.==ITEM: Mr. and Mrs. Tom Marshall (Olga Louraine) have joined Si Plunkard co., therefore will not put That Girl on the road this season.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): C. J. Lewis' Si Plunkard to full house 17; general satisfaction. Ferris Comedians 20-25 in repertoire to good business; audience pleased.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlinghame, lessee and manager): South Before the War 20 to good house. My Friend from India to splendid business 22. Thrane Concert co. 27.

RACINE.—BELLE CITY OPERA HOUSE (Herman Prochl, manager): J. C. Lewis and a good co. presented Si Plunkard 18 to fair business. Racine Opera co. will present the Indian opera, Powhatan, 23, in benefit to a church society. Who Is Who 25. Wood Jersey co. 27-Oct. 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Billy Link's Vaudeville co. 20, 21 to good houses. Marie Bell Opera co., billed for 22, stranded at Madison, Wis., 18.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Marie Bell Opera co. in Fra Diavolo to a crowded house 15; performance not up to expectation. Old Dan Tucker 28, 29. John Dillon in Jolly Uncle Jolly 30-Oct. 1.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Clay Clement in The New Dominion 18 to a fair house; co. excellent.==MASONIC OPERA HOUSE (J. F. Edwards, manager): South Before the War 23. Giffen-Neill Stock co. 24, 25. Bunch of Keys 2. Primrose and West 5.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Town Topics opened 20 to very fair business. The specialties are good and the farce is played with a snap and ginger which does credit to the performers. Paul Cazeneuve in a repertoire of romantic plays 27-Oct. 2.==THEATRE ROYAL (Sparrow and Jacobs, managers): Joe Flynn in McGinty the Sport opened 20 to good business; the co. is clever and the specialties good. Joe Flynn, Wesley Mack, Mattie Nichol, and Carrie Graham are deserving of particular mention. Irwin Brothers' Vaudeville 27-Oct. 2.==THEATRE FRANÇAIS (W. E. Phillips, manager): Stock co. presented John A. Stevens' Unknown 20 to good business. Harrington Reynolds and Lucille La Verne scored again in the leading roles and were ably supported by the rest of the co. The play was staged in the usual good style which prevails at the Français. A. L. Steele, cornettist; Lydia Hall, serio-comic; Bennetto, contortionist; and Van Leer and Barton, knockabouts, formed an entertaining vaudeville bill. Lady Windemere's Fan 27-Oct. 2.

OTTAWA.—GRAND OPERA HOUSE (Joseph Frank, local manager): Frost-Fanshawe co. 16-18 in Two Orphans and Peck's Bad Boy; poor performances to light audiences. The New Wing 20-22; performance satisfactory; good business. Margaret May in A Divorce Cure 23-25.==GRANT'S MUSIC HALL (Charles Haystead, manager): The third week of Josie Mills' co. in repertoire. The plays presented were The Runaway Wife and [illegible]. Slade Murray and John E. Drew head the vaudeville; performances and attendance good.==ITEMS: W. A. Browne, manager for the new Russell Theatre, announces that the opening attraction will be Camille D'Arville Oct. 15.—The Central Canada Exhibition opened 17 to immense crowds, surpassing previous fairs in attendance and receipts. At the vaudeville performance the Vindis Sisters and the Rossow Midgets are favorites.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepherd, manager): The Mysterious Mr. Bugle 20-25 to good business. It is bright, clean, and wholesome. Joseph Holland had able assistance from Miss Lyons, Winona Shannon, and Joseph Kilgour. The performance was preceded by an entertaining sketch in one act entitled Old Chums, in which Charles Collins and Edgar Norton made quite a hit. For Fair Virginia 27-Oct. 2.==TORONTO OPERA HOUSE (A. J. Small, manager): Dark week of 20. The Next Congressman, booked, was stranded somewhere in Ohio. McGinty the Sport 27-Oct. 2.==PRINCESS THEATRE (O. B. Shepherd, manager): Dark.

WOODSTOCK.—OPERA HOUSE: The Brownies 20. ITEMS: With the performance of the 20th the three years' lease of this house held by Fred C. Whitney terminated and Mr. Pyne now retires from the management. Thanks are due him for his uniform courtesy to your representative. The house will be managed hereafter by Warren Totten, the owner of the building and one of Woodstock's most popular citizens. He will have the hearty support of our theatregoing public. The opening attraction under his management will be Lumiere's cinematographe 27, 28.

YARMOUTH.—C. M. B. A. HALL: Augusta Ohrstrom-Renard and Rebecca MacKenzie in song recitals 17 to poor business, but deserved better.==MUSIC HALL (J. D. Medcalfe, lessee): Wormwood's Dog and Monkey Show 20, 21; good business; performance fair.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Margaret Mather in Cymbeline and The Honeymoon 16-18; excellent performances to large audiences. Cinematographe (return) 23-25. Veriscope 27, 28. Brownies Oct. 1, 2.

BERLIN.—OPERA HOUSE (George O. Philip, manager): The W. H. Power co. produced Shannon of the Sixth in a satisfactory manner to a good house 17. The cinagraphoscope showed pictures of Queen's Jubilee to small audiences 18-21. Palmer's Brownies 23.

ST. CATHERINES.—GRAND OPERA HOUSE (T. Lalor, manager): Magniscope 17, 18; small business. Brownies 20, 21. Captain Impudence 30. Baggage Check Oct. 4.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Shannon of the Sixth 18 to light business. The Brownies 28, 29.==GRAND OPERA HOUSE (George Charis, manager): Dark.

GUELPH.—ROYAL OPERA HOUSE (Frank Murphy, manager): Corbett-Fitsimmons veriscope 15, 16 to good business. Brownies 24.==HAYMARKET: Army of Fun 13-18 to good business. All salaries paid and co. disbanded here.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Lewis Morrison in The Master of Ceremonies 17. The New Wing 25.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Magniscope of Queen's Jubilee 13, 14 to crowded houses. Brownies 30. Veriscope Oct. 2. Bells of Shandon 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): James O'Neill in Monte Cristo, The Dead Heart, and The Courier of Lyons 14-16 to big business; splendid performances. Gorton's Minstrels 17, 18 to big houses; good show.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): The Brownies 13. Louis Morrison 16. The New Wing 22. Margaret May 27.

ARENA.

MURPHYSBORO, ILL.—Robinson-Franklin Brothers' Circus exhibited Sept. 20 to two immense crowds; performance satisfactory.

SALEM, O.—Sun Brothers' Circus 16 had hot weather and bad business; show poor.

CHARLESTON, W. VA.—Barnum and Bailey's show delighted two large audiences 20.

HUNTINGTON, W. VA.—Barnum and Bailey's Circus 21; two performances; attendance estimated large; performance first-class.

JOLIET, ILL.—Buffalo Bill's Wild West 18 drew large crowds both afternoon and evening.

MOUND CITY, ILL.—La Pearl's Circus 16 to good attendance.

NORWALK, O.—Forepaugh and Sells Brothers' shows 21 to fair sized audiences.

ERIE, PA.—Forepaugh and Sells Brothers' Circus 18 to good business.

ELGIN, ILL.—Buffalo Bill's Wild West 15 to two large audiences.

FREMONT, NEB.—Jud Webb, for many years manager of transportation for Forepaugh's Circus, and Frank I. Elick, Jr., formerly manager of the Love Opera House, have formed a partnership and will start South this week overland with a small tent show.

EMPORIA, KAN.—Ringling Brothers' Circus 20; two performances to large crowds.

BELLEFONTE, PA.—Hunting's Circus showed in Gorman's Opera House to a large audience 17. Their tent had been destroyed by a severe wind storm near here the previous evening.

CHILLICOTHE, O.—Wallace's Circus 16; good performance to crowded tents.

PEORIA, ILL.—McMahon's shows 17, 18 to good business. Buffalo Bill's Wild West 20 to two large and pleased audiences.

HOLTON, KAN.—Ringling Brothers' Circus 9 to S. R. O. in afternoon and light attendance in evening; best circus ever seen here.

COUNCIL BLUFFS, IA.—Gentry's Dog and Pony Show 13, 14 to capacity of tent; very satisfactory performance.

Grand Opera House

Boston's Leading Largest Handsomest Popular Price Theatre

THIS WEEK, WANG.

NEXT WEEK, SPORTING DUCHESS.

For Open Time Apply to KLAW & ERLANGER, 1440 B'dway, N. Y.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Western: Chas. E. Blaney; J. M. Hyde, mgr.): Glens Falls, N. Y., Sept. 28, Amsterdam 29, Gloversville 30, Johnstown Oct. 1, Little Falls Oct. 2.

A BOY WANTED (Eastern: Chas. E. Blaney; W. B. McCallum, mgr.): Toledo, O., Sept. 27-29, Ann Arbor, Mich., 30, Lansing Oct. 1, Flint 2, Detroit 3-9, Milwaukee, Wis., 10-16.

ACME COMEDY (C. S. Ruble, mgr.): Belton, Tex., Sept. 27-Oct. 2.

ADA REHAN (Augustin Daly, mgr.): Glasgow, Scotland, Sept. 27-Oct. 2, London, Eng., 4-16, Liverpool 18-23, Newcastle 25-30.

AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Boonville, Mo., Sept. 27-Oct. 2, Olathe, Kan., 11-16.

AGNES HERNDON (Aubrey Mittenthal, mgr.): Reading, Pa., Sept. 27-29, Bethlehem 30, Allentown Oct. 1, 2.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALDERMAN: Hartford, Conn., Oct. 1, 2.

ALMA CHESTER (Oscar W. Dibble, mgr.): Lowell, Mass., Sept. 27-Oct. 2, Woonsocket, R. I., 4-9, Newport 11-16.

ALWAYS ON TIME: Wheeling, W. Va., Sept. 30-Oct. 2.

ANDERSON COMEDY (G. H. Cornell, mgr.): Princeton, Ky., Sept. 27-Oct. 2, Uniontown 4-9.

ANDREW MACK (Rich and Harris, mgrs.): Chicago, Ill., Sept. 20-Oct. 2, Kansas City, Mo., 4-9.

ARNOLD-WELLS: Raleigh, N. C., Oct. 4-9, Durham 11-16.

A. S. LIPMAN: Hartford, Conn., Sept. 27, 28, New Haven 30-Oct. 2.

AT GAY CONEY ISLAND (Miller and Peel, mgrs.): St. Louis, Mo., Sept. 26-Oct. 2, Kansas City 3-9, Omaha, Neb., 10-12, Sioux City, Ia., 13, Lincoln, Neb., 14, St. Joseph, Mo., 15, 16.

AT PISEY RIDGE (Ben L. Higgins, mgr.): Brooklyn, N. Y., Sept. 27-Oct. 2.

BACHELOR'S HONEYMOON (Kirke La Shelle, mgr.): New York city Sept. 6—indefinite.

BAGGAGE CHECK (Burton Stanley, mgr.): Hornellsville, N. Y., Sept. 28, Olean 29, Warsaw 30, Batavia Oct. 1, Medina 2, St. Catherines, Ont., 4, Brantford 5, Berlin 6, Hamilton 7, London 8, St. Thomas 9, Chatham 11, Port Huron, Mich., 12, Flint 13, Saginaw 14, Bay City 15, Lansing 16.

BATES BROS.: Naugatuck, Conn., Sept. 27-Oct. 2, Torrington 4-9.

BELLE OF NEW YORK: New York city, Sept. 28—indefinite.

BELLS OF SHANDON: Guelph, Ont., Sept. 30, Berlin Oct. 2.

BENNETT-MOULTON: Lewiston, Me., Sept. 27-Oct. 2.

BERTHA CREIGHTON (Walter Creighton, mgr.): Charlottesville, Va., Sept. 28, Danville 29, Raleigh, N. C., 30, Wilmington Oct. 1, Goldsboro 2.

BETTS-LOSEE (Molander and Murray, mgrs.): Litchfield, Minn., Sept. 27-Oct. 2, Stillwater 4-9.

BITTNER THEATRE (Wm. Bittner, mgr.): Greeley, Col., Sept. 27-Oct. 2.

BLACK SHEEP (Hoyt and McKee, mgrs.): Philadelphia, Pa., Sept. 27-Oct. 2.

BLUE JEANS (Edward Arlington, mgr.): Paterson, N. J., Oct. 1, 2.

BOSTON COMEDY (H. Price Weber, mgr.); Halifax, N. S., Sept. 27-Oct. 2.

BOSTON IDEALS (Ion Carroll, mgr.): Jersey Shore, Pa., Sept. 28-Oct. 2, Wellsboro 4-9, Blossburg 11-16.

BOSTON THEATRE: No. Adams, Mass., Sept. 27-Oct. 2.

BREEZY TIME (Southern; Fitz and Webster, props. and mgrs.): Chillicothe, O., Oct. 1, Circleville 2, Waverly 4, Hillsboro 6, Lebanon 7, Dayton 8.

BUNCH OF KEYS (Gus Bothner, mgr.): Duluth, Minn., Oct. 1, West Superior, Wis., 2, Ashland 4, Eau Claire 5.

C. A. GARDNER: Muskegon, Mich., Sept. 22, Grand Haven 23, Baraboo, Wis., 30, Mankato, Minn., Oct. 1, Fairbault 2, Macon City, Ia., 4, Waterloo 5, Independence 6, Marshalltown 7, Des Moines 8-10.

CAMERON CLEMENS (Appell and Koenig, mgrs.): Mahanoy City, Pa., Sept. 27-Oct. 2, Norristown 3-9, Easton 11-16.

CAPTAIN IMPUDENCE (Edwin Milton Royle): Rochester, N. Y., Sept. 27-29.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: What Cheer, Ia., Sept. 27-Oct. 2.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): Boston, Mass., Sept. 20-Oct. 2.

CELESTIAL MAIDEN (Ulrich and Bates, mgrs.): Los Angeles, Cal., Sept. 27-Oct. 10, Sacramento 18-25.

CHARLES H. HOPPER: Detroit, Mich., Sept. 27-Oct. 2.

CHERRY PICKERS: Lawrence, Mass., Sept. 27, 28.

CHRISTOPHER, JR.: Cleveland, O., Sept. 27-Oct. 2.

COAT OF MANY COLORS: New York city Sept. 13—indefinite.

CONTENTED WOMAN (Hoyt and McKee, props.; Sam S. Shubert, mgr.): Philadelphia, Pa., Sept. 27, Oct. 2, Brooklyn, N. Y., 11-16.

COON HOLLOW (Al. Caldwell, mgr.): New Haven, Conn., Sept. 27-29.

CORA VAN TASSELL (Frank W. Lane, mgr.): Annapolis, Md., Sept. 27-Oct. 2, Alexandria, Va., 4-6, Staunton 7-9, Charlottesville 11-16.

CORSE PAYTON (W. E. Denison, mgr.): Lancaster, Pa., Sept. 27-Oct. 2, Reading 4-9.

COURTED INTO COURT (Rich and Harris, mgrs.): Worcester, Mass., Sept. 26, Springfield 29, Holyoke 30, Hartford, Conn., Oct. 1, 2.

DANIEL R. RYAN (L. C. Reeves, mgr.): Wellsville, N. Y., Sept. 27-Oct. 2.

DANIEL SULLY (Willis E. Boyer, mgr.): Adams, Mass. Sept. 24, No. Adams 29, Rutland, Vt., 30, Whitehall, N. Y., Oct. 1, Ticonderoga 2, Glens Falls 4, Corinth 5, Saratoga 6, Troy 7-9.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Ashland, O., Sept. 28, Akron 29, Ravenna 30, Warren, Pa., Oct. 1, New Castle 2.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Little Rock, Ark., Sept. 29, 30, Memphis, Tenn., Oct. 1, 2, Nashville 4-6, Bowling Green, Ky., 7, Lexington 8, 9, Louisville 11-16.

DELLA PRINGLE: Grand Island, Neb., Sept. 27-Oct. 2.

DODGE'S TRIP TO NEW YORK (Henshaw and Ten Broeck): Bangor, Me., Sept. 28, Belfast 29, Rockland 30, Bath Oct. 1, Waterville 2.

DONNELLY AND GIRARD: Washington, D. C., Sept. 27-Oct. 2.

DREW COMEDIANS: Evansville, Ind., Sept. 29-Oct. 1.

DRUMMER IN NEW YORK: Schenectady, N. Y., Sept. 28, Gloversville 29, Rome 30, Syracuse Oct. 1, 2, Utica 4, 5, Rochester 6, 7, Buffalo 8, 9, Cleveland, O., 11-13, Cincinnati 14-16.

8 BELLS (Flack and Loftus, mgrs.): Hartford, Conn., Sept. 28, Waterbury 29, Derby 30, Bridgeport Oct. 1, So. Norwalk 2, New York city 4-9.

E. H. SOTHERN: New York city Sept. 6—indefinite.

ELROY STOCK: Chester, Pa., Sept. 27-Oct. 2, Camden, N. J., 4-9, Reading, Pa., 11-16.

E. S. WILLARD: New York city Oct. 4-30.

EUGENIE BLAIR: Washington, D. C., Sept. 27-Oct. 2.

FABIO ROMANI (J. B. Murray, mgr.): Cleveland, O., Sept. 27-Oct. 3.

FALLEN AMONG THIEVES: Washington, D. C., Sept. 27-Oct. 2.

FAST MAIL (Lincoln J. Carter, prop., R. G. Guptill, mgr.): Wheeling, W. Va., Sept. 27-29, Bellaire, O., 30, Bridgeport Oct. 1, Steubenville 4, Cadiz 5, Canal Dover 6, Alliance 7, Ravenna 8, Youngstown 9, Palmer, N. Y., 11, Newark 12, Warsaw 13, Rochester 14-16.

FERRIS COMEDIANS (Dick Ferris, mgr.): Madison, Wis., Sept. 27-Oct. 2.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Toronto, Can., Sept. 27-Oct. 2.

FOR HER SAKE (Edwin Gordon Lawrence, mgr.): Pittsburg, Pa., Sept. 27-29.

FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Fulton, N. Y., Sept. 27-Oct. 2, Binghamton 4-9.

GAY MATINEE GIRL (Monroe and Hart, props.: Edwin P. Hilton, mgr.): Ada, O., Sept. 28, Lima 29, Delphos 30, Muncie, Ind., Oct. 1, Elwood 2, Chicago, Ill., 3-24.

GEO. HENRY (W. H. Gould, mgr.): Danielson, Conn., Sept. 27-Oct. 2.

GIFFEN-NEILL: St. Paul, Minn., Sept. 29, Minneapolis 30-Oct. 2.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Paterson, N. J., Sept. 27-29, Northampton, Mass., 30, New London, Conn., Oct. 1, Taunton, Mass., 2, Newport, R. I., 4, New Bedford, Mass., 5, Brockton, 6-7, Milford 8, Marlboro 9.

GOOD MR. BEAR: Louisville, Ky., Sept. 27-29, Indianapolis, Ind., 30-Oct. 2.

GREAT TRAIN ROBBERY: Philadelphia, Pa., Sept. 27-Oct. 2.

GREEN AND ROSE (Frank Harrimann, mgr.): Oldtown, Sept. 27-Oct. 2.

GUILTY MOTHER: Hoboken, N. J., Sept. 27-29.

HARPER-DETRICK: Martinsville, Ill., Sept. 27-Oct. 2.

HEART OF CHICAGO: (Southern; Lincoln J. Carter, prop.: F. C. Wolton, mgr.): Sherman, Tex., Sept. 28, Gainesville 29, Weatherford 30, Fort Worth, Oct. 1-2.

HEART OF CHICAGO (Northern; Lincoln J. Carter's; Jay Simms, mgr.): Logansport, Ind., Sept. 29 Frankford 29, Lafayette 30, Danville, Ill., Oct. 1, Champaign 2, Chicago 3-9, Grand Rapids, Mich., 10-13, Toledo, O., 15-16.

HEART OF CHICAGO (Western; Lincoln J. Carter's; J. B. Hogan, mgr.): Seattle, Wash., Sept. 27-Oct. 2.

HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Oakland, Cal., Sept. 27-Oct. 1, Salt Lake City, Utah, 4-9, Denver, Col., 11-16.

HEARTSEASE (Henry Miller): Newark, N. J., Sept. 27-Oct. 2.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Dayton O., Sept. 28, Washington 30, Coshocton Oct. 1, Canal Dover 2, Canton 4, Salem 5.

HENSHAW AND TEN BROECK (W. W. Randall, Mgr.): Bangor, Me., Sept. 28, Belfast 29, Rockland 30, Bath Oct. 1, Skowhegan 2, Waterville 4, Togus 7, Boothbay 8, Lewiston 9.

HIMMELEIN IDEALS (Jno. Himmelein, mgr.): Canton O., Sept. 27-Oct. 2, Akron 4-9, Beaver Falls, Pa., 11-16.

HIRED GIRL (Blaney's): Milwaukee, Wis., Sept. 26-Oct. 2, St. Paul, Minn., 3-9, Minneapolis, 10-16.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): St. Louis, Mo., Sept. 27-Oct. 2, Belleville, Ill., 3, Jacksonville 4, Peoria 5, Decatur 6, Danville 7, Champaign 8, Crawfordsville, Ind., 9, Indianapolis 11-13.

HOGAN'S ALLEY (Southern; Peter Rice, mgr.): Dallas, Tex., Sept. 28, Shreveport, La., 29, Texarkana, Tex., 30, Pine Bluff, Ark., Oct. 1, Little Rock 2.

HUMAN HEARTS (J. E. Caven, mgr.): Boston, Mass., Sept. 27-Oct. 2, Waltham 4, Chelsea 5, Lowell 6, Holyoke 7, Hartford, Conn. 8-9.

HUMANITY: (John O. Hale, mgr.): Galveston, Tex., Sept. 28, 29, Houston 30-Oct. 1, San Antonio 2, 3, Austin 4, Waco 5, Ft. Worth 6, 7, Dallas 8, 9.

IN ATLANTIC CITY (M. Taylor Middleton, mgr.): Cincinnati, O., Sept. 27-Oct. 2.

IN OLD KENTUCKY (Jacob Litt, mgr.): St. Paul, Minn., Sept. 27-Oct. 2, Minneapolis 3-9, Winnipeg, Man., 11, 12, Grand Forks, N. D., 13, Fargo 14, Anaconda, Mont., 16.

IN THE NAME OF THE CZAR: Detroit, Mich., Sept. 27-Oct. 2.

JAMES O'NEILL (Wm. F. Connor, mgr.): Worcester, Mass., Sept. 29, Milford 30, Brockton Oct. 1, New Bedford 2.

JAMES YOUNG (J. H. Jenkins, prop.): Lancaster, O., Oct. 1, Chillicothe 2, Washington C. H. 4, Lima 5, Findlay 6, Marion 7, Wooster 8, Massillon 9.

JAS. B. MACKIE: Nashville, Tenn., Sept. 27 Oct. 2.

JAY IN NEW YORK: Rochester, N. Y., Sept. 30-Oct. 2, Corning 4, Elmira 5, Reading 7-9.

JEAN REYOLDS (Frederick Renolds, mgr.): Wilmington, Del., Sept. 27-29, Elizabeth, N. J., 30-Oct. 2.

J. E. TOOLE (Edwin Jerome, mgr.): Pittston, Pa., Sept. 27-29, Rochester, N. Y., 30-Oct. 2, Batavia 4, Le Roy 5, Geneva 6, Newark 7, Weedsport 8, Syracuse 11-12.

JOHN E. DVORAK (E. A. Thompson, mgr.): Elgin, Ill., Sept. 27-29, Rochelle 30-Oct. 2, Ottawa 4-6, La Salle 7-9, Rock Island 11-13, Davenport, Ia., 14, 15, Moline, Ill., 16.

JOHN GRIFFITH (Harry Martell, mgr.): Chippewa Falls, Minn., Sept. 28, Eau Claire, Wis., 29, Red Wing, 30, Fairbault Oct. 1, Owatonna 2, Charles City 4, Mason City 5, Albert Lea 6, Waseca 7, Mankato 8, St. Peter's 9.

JOSEPH GREENE: Old Town, Me., Sept. 27-Oct. 2, Calais 4-9, St. John 10-16.

JOSEPH HART: Hartford, Conn., Sept. 29.

JULIA MARLOWE (Theodore Bromley, mgr.): Milwaukee, Wis., Sept. 27-Oct. 2.

JUNO BARRETT: (John Henderson, mgr): Amery, Wis., Sept. 27-Oct. 2, Osceola Mills 4-9, Taylor's Falls, Minn., 11-16.

KATHERINE ROBER: Newport, R. I., Sept. 27-Oct. 2, Haverhill, Mass., 4-9, Chelsea 11-16.

KATIE EMMETT (Hubert Sackett, mgr.): Plainfield, N. J., Sept. 28, Elizabeth 29, Hoboken 30-Oct. 2.

KENNEDY PLAYERS (H. Brooks Hooper, mgr.): Wilmington, Del., Sept. 27-Oct. 2, Allentown, Pa., 4-9, Scranton 11-16.

KIRK COMEDY: Jackson, Minn., Sept. 27-Oct. 2.

KLIMPT-HEARN COMEDY; Memphis, Tenn., Sept. 27-Oct. 2.

LAND OF THE LIVING (Jesse Burns, mgr.): Chicago, Ill., Sept. 19-Oct. 2, Rochester, N. Y., 4-9, Canandaigua 11, Cohoes 12, Saratoga 13, Troy 14-16.

LAST STROKE: New York city Sept. 27-Oct. 2.

LEWIS MORRISON (Edwin J. Abram, mgr.): New York city Sept. 27-Oct. 2.

LITTLE TRIXIE (May Smith Robbins; Fred Robbins, mgr.): St. Johnsbury, Vt., Sept. 28, Newport 29, Sherbrooke, P. Q., 30, St. Johns Oct. 1, St. Albans, Vt., 2, Rutland 5.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Kansas City, Mo., Sept. 26-Oct. 2, Lawrence, Kan., 4, Colorado Springs, Col., 8, Cripple Creek 9, Victor 11, Leadville 12, Aspen 13, Grand Junction 14, Provo 15, 16.

LYCEUM THEATRE STOCK (Dan Frohman, mgr.): New York city Sept. 27-Oct. 2.

MACAULEY-PAYTON (Harry Levy, mgr.): Carrollton, O., Sept. 27-Oct. 2, Minerva 4-9, Richwood 11-16.

MADISON SQUARE: Pittsburg, Kans., Sept. 27-Oct. 2.

MAN FROM MEXICO: Rochester, N. Y., Sept. 29, 30.

MANHATTAN STOCK: Richmond, Va., Sept. 30-Oct. 2.

MARGARET MATHER: Brooklyn, N. Y., Sept. 27-Oct. 2.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Marlboro, Mass., Sept. 27-Oct. 2, Taunton 4-9, New Bedford 11-16.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): New York city Sept. 27-Oct. 2.

MCGINTY THE SPORT (Joe Flynn, mgr.): Toronto, Can., Sept. 27-Oct. 2, Buffalo, N. Y., 3-9, Syracuse 11-13.

MCNULTY'S VISIT (Ferguson and Emerick): Dunkirk, N. Y., Sept. 28, Jamestown 29, Titusville, Pa., 30.

MC SORLEY'S TWINS (Frank T. Merritt, mgr.): Chicago, Ill., Sept. 26-Oct. 16.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): St. John, N. B.—indefinite.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Fremont, Neb., Sept. 28, Lincoln 29, Kearney 30, Cheyenne, Wyo., Oct. 2, Denver, Col., 3-9, Colorado Springs 11, Pueblo 12, Wichita, Kan., 13, Topeka 14, St. Joe 16.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): Kansas City, Mo., Sept. 27-Oct. 2, Omaha, Neb., 3-6, Des Moines, Ia., 7, Cedar Rapids 8, Davenport 10, Columbus, O., 11-13, Toledo 14-16.

MME. SANS GENE: Allentown, Pa., Sept. 28, York 29, Pottsville 30.

MURRAY AND MACK (Joe W. Spears, mgr.): Fostoria, O., Sept. 28, Sandusky 29, Toledo 30-Oct. 2.

MY BOYS (Richards and Canfield): Providence, R. I., Sept. 27-Oct. 2.

MY FRIEND FROM INDIA (No. 1): Seattle, Wash., Sept. 26-28, Tacoma 29, Portland, Ore., 30-Oct. 2, San Francisco, Cal., 4-30.

MY FRIEND FROM INDIA: Des Moines, Ia., Sept. 28.

MY WIFE'S STEP-HUSBAND (M. W. Hanley, mgr.): Philadelphia, Pa., Sept. 27-Oct. 2.

NANCY HANKS: New Orleans, La., Sept. 27-Oct. 2.

NAT C. GOODWIN: Boston, Mass., Sept. 27-Oct. 2.

NEVER AGAIN (No. 1; Chas. Frohman, mgr.): Pittsburg, Pa., Sept. 27, Oct. 2.

NEVER AGAIN (No. 2): Quincy, Ill., Sept. 29.

NEW WING (Schulhofer and Wolf, mgrs.): Guelph, Can., Sept. 28.

NEW YORK DAY BY DAY (Thompson, Young and Clark, mgrs.): Binghamton, N. Y., 27-29.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): Osceola, Ia., Sept. 29, Afton 30, Creston Oct. 2, Corning 4, Clarinda 6, Red Oak 7.

NORTHERN LIGHTS: Newark, N. J., Sept. 27-Oct. 2.

OLD FARMER HOPKINS: Brookston, Ind., Sept. 28, Goodland 29, Sheldon 30, Fowler Oct. 1, Vedersburg 2.

OLD GLORY: Ashtabula, O., Sept. 27-Oct. 2.

OLD MONEY BAGS (Sam Morris; Robert Fulgora, mgr.): Nevada, Mo., 28, Pittsburg, Kan., 29, Springfield, Mo., 30, Carthage Oct. 1, Joplin 2, Kansas City 3-9.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): Trenton, N. J., Sept. 29, 30, Plainfield Oct. 2, Hoboken 4-6, Paterson 7-9.

ON THE BOWERY: Indianapolis Ind., Sept. 27-29.

OTIS SKINNER: Chicago, Ill., Sept. 20—indefinite.

OTTO KRAUSE: Bonham, Texas, Sept. 30-Oct. 2, Denison 4-9.

OUR STEP-HUSBAND (F. A. Venney, mgr.): Louisville, Ky., Sept. 27-Oct. 2.

OWEN FERREE STOCK: Hazleton, Pa., Sept. 27-Oct. 2.

PAPER CITY (W. O. Edmunds, mgr.): Chicago, Ill., Oct. 4-9.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Baltimore, Md., Sept. 27-Oct. 2, Hagerstown 4, Hanover, Pa., 5, Columbia 6, Lancaster 7, Harrisburg 8, 9, Reading 11, Allentown 12, Pottsville 13, Mahanoy City 14, Hazleton 15, Freeland 16.

PAUL CAZENEUVE (Joseph Flutka, mgr.): Montreal, Can., Sept. 26-Oct. 2, Ottawa 4-6, Brockville 7, Kingston 8, Belleville 9, Peterboro 11, Lindsay 12, Barrie 13, Guelph 14, Berlin 15, Brantford 16.

PAY TRAIN (Chas. Halford, mgr.): Bath, N. Y., Sept. 28, 29.

PAYTON COMEDY (David J. Ramage, mgr.): Altoona, Pa., Sept. 27-Oct. 2, Butler 4-9, Wheeling, W. Va., 11-16.

PETERS AND GREENE (Frank C. Huffman, mgr.): Memphis, Tenn., Sept. 27-Oct. 2, Atlanta, Ga., 4-9, Macon 11-16.

PRISONER OF ZENDA: New Haven, Conn., Sept. 29.

PRODIGAL FATHER: Rochester, N. Y., Sept. 27-29.

PUDD'NHEAD WILSON (Edwin F. Mayo, mgr.): Portland, Me., Sept. 27-29.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Cincinnati, O., Sept. 27-Oct. 2.

PURITAN ROMANCE: Albany, N. Y., Sept. 28, Scranton, Pa., Oct. 1.

RAILROAD JACK (Collings and Phillips, mgrs.): Cambridge, O., Sept. 28, Caldwell 29, McConnellsville 30, Marietta Oct. 1, Parkersburg, W. Va., 2.

REAL WIDOW BROWN: Pittsburg, Pa., Sept. 30-Oct. 2.

REDMOND DRAMATIC: Baraboo, Wis., Sept. 27-Oct. 2.

R. E. FRENCH: Council Bluffs, Ia., Sept. 26-Oct. 2, St. Joseph, Mo., 4-6, Topeka, Kan., 7-9, Kansas City, Mo., 10-16.

RHEA: Pittsfield, Mass., Sept. 28, Holyoke 29, Rockville, Me., 30.

RHOADS MERRY MAKERS: Carlisle, Pa., Sept. 27-Oct. 2, Lonaconing, Md., 4-6, Frostburg 7-9, Martinsburg, W. Va., 11.

RICHARD MANSFIELD (A. M. Palmer, mgr.): Albany, N. Y., Oct. 1, New York city 4—indefinite.

ROBERT DOWNING (Will A. McConnell, mgr.): Boston, Mass., Sept. 27-Oct. 2.

ROBERT MANTELL (M. W. Hanley, mgr.): Baltimore, Md., Sept. 27-Oct. 2.

ROBERTSON AND DOUGLAS (Charles A. Goettler, mgr.): Watkins, N. Y., Sept. 28, Geneva 29, Cuba 30, Olean Oct. 1, Corry, Pa., 2, Titusville 4, Bradford 5, Warren 6.

ROLAND REED: New York city Sept. 6—indefinite.

ROOK PLAYERS: Ashtabula, O., Sept. 27-Oct. 2, New Castle, Pa., 4-9.

ROSEMARY (John Drew; Chas. Frohman, mgr.): Cincinnati, O., Sept. 27-Oct. 2, Newark, N. J., 4-9.

SAMMIS PLAYERS (Enid Mayo; Geo. W. Sammis, mgr.): Bridgeport, Conn., Sept. 27-Oct. 2, Meriden 4-9.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Portland, Me., Sept. 27-Oct. 2, Dover, N. H., 4-9, Manchester 11-16.

SECRET SERVICE (Chas. Frohman, mgr.): Chicago, Ill., Sept. 27—indefinite.

SENTER PAYTON: Auburn, Neb., Sept. 27—Oct. 2.

SHALL WE FORGIVE HER (Jacob Litt, mgr.): Pittsburg, Pa., Sept. 27-Oct. 2.

SHANNON COMEDY (Harry Shannon, mgr.): Fulton, N. Y., Sept. 27-Oct. 2.

SHANTY TOWN: Syracuse, N. Y., Sept. 27-29, Erie, Pa., 30.

SHORE ACRES (William B. Gross, mgr.): Manchester, N. H., Sept. 28, Portsmouth 29, Portland, Me., 30, Nashua, N. H., Oct. 1, Athol, Mass., 2, Greenfield 4, Brattleboro, Vt., 5, Claremont, N. H., 7, White River Jn., Vt., 8, St. Johnsbury 9, St. Albans 11, Montpelier 12, Burlington 13, Rutland 14, Bennington 15, No. Adams, Mass., 16.

SIDE TRACKED (A. Q. Scammon, mgr.): Richmond, Va., Sept. 27, 28, Petersburg 29, Suffolk 30, Norfolk Oct. 1, Soldiers' Home, O., 2.

SIDE TRACKED (Southern; Elmer J. Walters, mgr.): Shelby, O., Oct. 28, Mt. Vernon 29, 30.

SIDE TRACKED (Western; Jule Walters, prop.): Chippewa Falls, Wis., Sept. 28, Stillwater, Minn., 29, Little Falls 30, Wahpeton, N. D., Oct. 1, Fergus Falls, Minn., 2, Fargo, N. D., 4.

SIDEWALKS OF NEW YORK: Brooklyn N. Y., Sept. 27-Oct. 2.

SIGN OF THE CROSS: New York city Sept. 27—indefinite.

SMITH AND GORTON: Springvale, Me., Sept. 29, 30, Somersworth, N. H., Oct. 1, 2, Boston, Mass., 4-9.

SOL SMITH RUSSELL: New York city Sept. 20—indefinite.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Fergus Falls, N. D., Sept. 28, Wahpeton 29, Crookston 30, Winnipeg, Man., Oct. 1, 2, Grafton, N. D., 4, Great Falls 5, Fargo 6, Jamestown 7, Bismarck 8, Miles City, Mont., 9.

SOUTHERN ROMANCE: New York city Sept. 6-Oct. 2.

SPAN OF LIFE (William Calder, mgr.): Leominster, Mass., Sept. 28, Lynn 30, Lawrence Oct. 1, 2, Gloucester 5, Salem 6, Attleboro 7, Fall River 8, 9.

SPICKETT COMEDY: Portersville, Cal., Sept. 27-Oct. 2, Fresno 4-9, Hanford 11-16.

SPORTING DUCHESS (Frank L. Perley, mgr.): Brockton, Mass., Sept. 28, New Bedford 29, Providence, R. I., 30-Oct. 2, Boston, Mass., 4-9, Brooklyn, N. Y., 11-16.

STRANGE ADVENTURES OF MISS BROWN: Newark, N. Y., Oct. 1, Auburn 2, Watkins 4, Hornellsville 5, Olean 6, Bradford, Pa., 7, Corry 8, Ashtabula, O., 9.

STRANGER IN NEW YORK (Hoyt & McKee, mgrs): New York city Sept. 13—indefinite.

STUART ROBSON: Washington, D. C., Sept. 27-Oct. 2.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Lawrence, Mass., Sept. 28, Haverhill 29, Fitchburg 30, Gardner Oct. 1, Worcester 2, Brooklyn, N. Y., 4-9, Yonkers 11, Poughkeepsie 12, Newburg 13, Danbury, Conn., 14, So. Norwalk 15, Hartford 16.

SWELL MISS FITZSWELL (May Irwin: E. Rosenbaum, mgr.): Newark, N. J., Sept. 27-Oct. 2, Boston, Mass., 4-16.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Minneapolis, Minn., Sept. 26-Oct. 2, Mankato 4, Owatonna 5, Mason City, Ia., 6, Charles City 7, Waterloo 8, Dubuque 9, Davenport 10, Cedar Rapids 11, Oskaloosa 12, Des Moines 13, St. Joseph, Mo., 14, Atchison, Kan., 15, Leavenworth 16.

THE DAZZLER (H. E. Reed, mgr.): Butte, Mont., Sept. 27-Oct. 2, Helena 4, Wallace, Idaho, 6, Spokane, Wash., 7, 8, Seattle 10-11.

THE ELECTRICIAN: Albany, N. Y., Sept. 27-29, Troy 30-Oct. 2, New York city 4-9.

THE GIBNEYS (C. C. Tilton, mgr.): Troy, O., Sept. 27-Oct. 2, Hamilton 4-9.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.): Quincy, Ill., Sept. 28, Keokuk, Ia., 29, Ft. Madison 30, Monmouth, Ill., Oct. 1, Rock Island 2, Davenport, Ia., 3.

THE MORA (T. F. Kiniry, prop. and mgr.): Burlington, Vt., Sept. 27-Oct. 2.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Providence, R. I., Sept. 27-29, Westerly 30, New Bedford, Mass., Oct. 1, Attleboro 2, Brockton 4, Springfield 5, Hartford, Conn., 6, New Haven 7, New Britain 8, Bridgeport 9, Brooklyn, N. Y., 11-16.

THE PRIVATEER (Edw. J. Abram, mgr.): Brooklyn, N. Y., Sept. 27-Oct. 2.

THE SPOONERS (Edna May, Cecil; R. S. Spooner, mgr.): Steubenville, O., Sept. 27-Oct. 2, Jamestown, N. Y., 4-9.

THOS. E. SHEA DRAMATIC: Fall River, Mass., Sept. 27-Oct. 2, Lynn 4-9.

THOS. W. KEENE (Charles B. Hanford, mgr.): Evansville, Ind., Sept. 28, Owensboro, Ky., 29, Louisville 30-Oct. 2, Lexington 4, 5, Bowling Green 6, Nashville, Tenn., 7-9, Columbia 11, Hopkinsville, Ky., 12, Clarksville, Tenn., 13, Memphis, 14-16.

TRIP TO CHINATOWN: Crookston, N. D., Sept. 28, Fargo 29, Jamestown 30, Bismarck Oct. 1, Miles City, Mont., 2, Billings 4, Livingston 5, Anaconda 6, Butte City 7-9, Great Falls 11, Helena 12, Missoula 13, Wallace, Idaho, 14, Spokane, Wash., 15-16.

TIM MURPHY (Marks and Saunders, mgrs.): Youngstown, O., Oct. 1, Wheeling, W. Va., 2, Parkersburg 4, Zanesville, O., 5, Newark 6, Mansfield 7, Sandusky 8.

TOLSON AND STARKE COMEDIANS: Albany, Ga., Sept. 27-Oct. 2, Thomasville 4-9.

TOMMY SHEARER (Earl Burgess, mgr.): Bellefontaine, O., Sept. 27-Oct. 2, Mt. Gilead 4-9, East Liverpool, 11-16.

TORNADO (Lincoln J. Carter, mgr.): Richmond, Ind., Sept. 28, New Castle 29, Greenville, O., 30, Salina Oct. 1, Urbana 2, Marion 3, Mansfield 5, Mt. Vernon 6, Millersburg 7, New Lexington 8, Newark 9.

TOWN TOPICS (World, Keller, and Mack): Ottawa, Can., Sept 27-29, Ogdensburg, N. Y., 30, Rome Oct. 1, Norwich 2, Binghamton 4-6, Burlington, Vt., 7, Pittsfield, Mass., 8, Lowell 11-13.

TRIPLE ALLIANCE (Arnold and Parke, mgrs.): Buena Vista, Col., Sept. 27-Oct. 2, Colorado Springs 4-6, Trinidad 11-17.

TURKISH BATH: Bucyrus, O., Sept. 28.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New York city Sept. 27-Oct. 2.

UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Dayton, O., Sept. 29, Xenia 30, London Oct. 1, Springfield 2, Urbana 4, Bellefontaine 5.

UNCLE TOM'S CABIN (Stowe): Manch Chunk, Pa., Sept. 29, Allentown 29, Reading 30, Boyerstown Oct. 1, Norristown 2.

UNDER THE POLAR STAR (Harry Elmer, mgr): Jersey City, N. J., Sept. 27-Oct. 2, Washington, D. C., 4-9, Baltimore, Md., 11-16.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Richmond, Ind., Sept. 27-Oct. 2.

VAN OSTEN THREE STAR COMEDY (Thos. Van Osten, mgr.): Westchester, Pa., Sept. 27-Oct. 2, Richmond, Va., 4-9, Petersburg 11-16.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): Yonkers, N. Y., Sept. 27-Oct. 2, Newburg 4-9.

WAITE COMEDY (Western; D. H. Woods, mgr.): Cumberland, Md., Sept. 27-Oct. 2, Johnstown, Pa., 4-9, Altoona 11-16.

WARD AND VOKES (E. D. Stair, mgr.): Cleveland, O., Sept. 27-Oct. 2.

WARREN CONLAN: Biddeford, Me., Sept. 30-Oct. 2, Exeter, N. H., 4, Lowell, Mass., 5, St. Johnsbury, Vt., 6, St. Albans 7-9, Brockville, Ont., 11-13, Kingston 14-16.

WHAT HAPPENED TO JONES: New York city Aug. 30—indefinite.

WHEN LONDON SLEEPS (Jas. H. Wallick, mgr.): Buffalo, N. Y., Sept. 27-Oct. 2, Toronto, Can., 4-9, London 11-13, Hamilton 14-16.

WHO IS WHO (Geo. H. Nicolai, mgr.): Danville, Ill., Sept. 29, Evansville, Ind., Oct. 2, Nashville, Tenn., 3-9, St. Louis, Mo., 10-16.

WIDOW JONES: Lawrence, Mass., Sept. 29, Lynn Oct. 2.

WILLIAM L. ROBERTS

GRAU CELEBRITIES: Trenton, N. J., Sept. 27-29, Wilmington Del., 30-Oct. 2.

GUS HILL'S NOVELTIES (Gus. Hill prop and mgr.): Scranton, Pa., Sept. 27-29, Albany, N. Y., 30-Oct. 2, Paterson, N. J., 4-6, Wilmington, 7-9.

HOPKINS' TRANS-OCEANICS (Western): Milwaukee, Wis., Sept. 27-Oct. 2.

HYDE COMEDIANS: Newark, N. J., Sept. 27-Oct. 2.

ISHAM OCTOROONS: Brooklyn, N. Y., Sept. 27-Oct. 2.

IRWIN BROTHERS VENETIAN BURLESQUE: Boston, Mass., Sept. 27-Oct. 2, Troy 4-9.

KITTY LAMONT: Smithport, Pa., Sept. 28.

KNICKERBOCKER BURLESQUE: Brooklyn, N. Y., Sept. 27-Oct. 2.

LANG OPERATIC BURLESQUERS: Montreal, Can., Sept. 27-Oct. 2.

LONDON CITY SPORTS (Wm. M. Weis, mgr.): Cincinnati, O., Sept 27-Oct. 2, Hamilton 4, Dayton 5, Springfield 6, Urbana 7, Piqua 8, Muncie, Ind., 9, Ft. Wayne 10-13, Lima, O., 14-16.

LONDON GAIETY GIRLS: Albany, N. Y., Sept. 27-Oct. 2.

LYCEUM VAUDEVILLE (Veronee and Casper, mgrs.): Valparaiso, Ind., Oct. 4, 5, Plymouth 6, 7, Rochester 8, 9, Elwood 11, 12, Greenfield 13, 14, Rushville 15, 16.

MANHATTAN CLUB: Lawrence, Mass., Sept. 27-29.

MAY HOWARD BURLESQUE: Washington, D. C., Sept. 27-Oct. 2.

MERRY MAIDENS BURLESQUE: Boston, Mass., Sept. 27-Oct. 2.

MERRY MONARCHS (Hill and Drew, mgrs.): New York city Sept. 27-Oct. 2, Cumberland, Md., 4, Uniontown, Pa., 5, Washington 6, Wheeling, W. Va., 7-9, Indianapolis, Ind., 11-13.

MOULIN ROUGE (Rider's): Philadelphia, Pa., Sept. 27-Oct. 2.

NAVIN VAUDEVILLE and BIOSCOPE: Halifax, N. S., Sept. 27-Oct. 9.

NIGHT OWLS (Fred Rider, mgr.): New York city Sept. 27-Oct. 2.

OCTOROONS (John W. Isham, prop.): Brooklyn, N. Y., Sept. 20-Oct. 2, Scranton, Pa., 4-6, Wilkes-Barre 7-9.

PROCTOR'S PLEASURE PARTY (F. L. Mahara, mgr.): Denver, Col., Sept. 27-Oct. 2.

REILLY AND WOOD: Brooklyn, N. Y., Sept. 27-Oct. 2.

RENTZ-SANTLEY (No. 1): Philadelphia, Pa., Sept. 27-Oct. 9, Washington, D. C., 11-16.

RENTZ-SANTLEY (No. 2): Cleveland, O., Sept. 27-Oct. 2.

RICE AND BARTON: Baltimore, Md., Sept. 27-Oct. 2.

ROSE HILL BURLESQUE: New York city Sept. 27-Oct. 1.

SCHILLER VAUDEVILLE (Blei's): Omaha, Neb., Sept. 28-Oct. 2.

STEVE BRODIE (Gus Hill, prop.; C. W. Williams, mgr.): Providence, R. I., Sept. 27-Oct. 2, Newark, N. J., 4-9, Philadelphia, Pa., 11-16.

TENDERLOIN (Sam T. Jack's): Louisville, Ky., Sept. 26-Oct. 2.

TONY PASTOR: Cincinnati, O., Sept. 27-Oct. 2.

TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Boston, Mass., Sept. 4-9.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Columbus, O., Sept. 27-29, Dayton 30-Oct. 2, Cincinnati 4-9, St. Louis, Mo., 11-16.

WEBER AND FIELDS: Chicago, Ills., Sept. 20-Oct. 2, Cleveland, O., 4-9.

WEBER OLYMPIA: New York city Sept. 27-Oct. 2.

WHITE ELEPHANT EXTRAVAGANZA (Rider's): Chicago, Ill., Sept. 27-Oct. 2, Grand Rapids, Mich., 4-9, Detroit 10-16.

ZITTELLA'S ENGLISH FROLIQUES (Ridge Waller, mgr.): New York city Sept. 27-Oct. 2, Brooklyn 4-9, Niagara Falls 11-13, Erie, Pa., 14-16.

MINSTRELS.

AL. G. FIELD'S COLORED MINSTRELS (W. A. Junker, mgr.): Hiawatha, Kans., Sept. 28, Horton 29, Lawrence 30, Ottawa Oct. 1, Topeka 2, Leavenworth 4, Atchison 5, Cameron, Mo., 6, Chillicothe 7, Brookfield 8, Macon City 9.

GORTON MINSTRELS (C. H. Larkin, mgr.): Waterville, Me., Sept. 29, Skowhegan 30, Augusta Oct. 1, Togus 2, Gardiner 4, Bath 5.

HALEY AND WHITNEY: St. Johnsbury, Vt., Sept. 28.

HI HENRY: Easton 28, 29, Dover, N. J., 30, Morristown Oct. 1, Boonton 2, Mt. Vernon, N. Y., 4, Portchester 5, So. Norwalk, Conn., 6, Derby 7, Middletown 8, Willimantic 9.

MAHARA: Goshen, Ind., Sept. 28, Marion 29, Alexandria 30, Louisville, Ky., Oct. 4-9.

PRIMROSE AND WEST (Eastern): New York city Sept. 27-Oct. 2.

PRIMROSE AND WEST (Western): St. Paul, Minn., Sept. 30-Oct. 2, Duluth 4, West Superior, Wis., 5, Sioux City, Ia., 6, Pueblo, Col., 8, Colorado Springs 9.

RICHARDS AND PRINGLE (O. E. Richards, prop.; W. A. Rusco, mgr.): Little Rock, Ark., Sept. 30, Hot Springs Oct. 1, Texarkana, Tex., 2, Marshall 4, Shreveport, La., 5, Mansfield 6, Natchitoches 7, Alexandria 8, Plaquemine 9, Donaldsonville 10, McComb City, Miss., 11, Summit 12, Canton 13, Jackson 14, Winona 15, Greenwood 16.

CIRCUSES.

BARNUM AND BAILEY: Pittsburg, Pa., Sept. 27, 28, East Liberty 29, Johnstown 30, Altoona, Oct. 1, Harrisburg 2.

BUFFALO BILL: St. Louis, Mo., Sept. 27-Oct. 2, Nashville, Tenn., 7.

DOCK: Dawsonville, Md., Sept. 28, Edward's Ferry 29, Martinsburg 30, Mt. Ephraim Oct. 1, Hyattstown 2.

FOREPAUGH AND SELLS BROS.: Marshall, Mo., Oct. 1, Lexington 2, Joplin 6.

RINGLING BROS.: Shawnee, Okla., Sept. 28, Oklahoma City 29, Ardmore, I. T., 30, Ft. Scott, Kan., Oct. 6.

SIG. SAUTELLE: Vineland, N. J., Sept. 28, Glassboro 29.

WALTER L. MAIN: Los Angeles, Cal., Sept. 28, 29, Santa Ana 30, Pomona Oct. 1, San Bernardino 2, Yuma, Ariz., 3, Phœnix 5, Tucson 5, Deming, N. M., 6, El Paso, Tex., 7.

WELSH BROS.: Gettysburg, Pa., Sept. 28, Fairfield 29, Waynesboro 30, Hagerstown, Ind., Oct. 1, 2.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Clyde, N. Y., Sept. 28, Weedsport 29, Jordan 30, Utica Oct. 1-3.

CEDORNE MYSTICS: Scranton, Pa., Sept. 27-29, Owego, N. Y., 30-Oct. 2.

CORBETT-FITZSIMMONS VERISCOPE PICTURES: Ashland, Pa., Sept. 28, 29, Shenandoah 30, Pittston Oct. 1, 2.

DELLY (Hypnotist; F. W. Stukas, mgr.): Cardington, O., Sept. 27-29, Ashby 30-Oct. 2.

GUS LAMBRIGGER: Springfield, Ill., Sept. 27-Oct. 2.

HUBIN ORIENTAL EXPOSITION: Norwich, Conn., Sept. 27-Oct. 2.

KELLAR (Dudley McAdow, mgr.): Wilkes-Barre, Pa., Sept. 28, 29, Allentown 30, Reading Oct. 1, 2.

KENNEDY BROS.: Ann Arbor, Mich., Sept. 29, 30.

MASON FAMILY: West Gouldsboro, Me., Sept. 28.

NASHVILLE STUDENTS: Orion, Ill., Sept. 29, Keithsburg, 30.

NOBLE: Columbia, S. C., Sept. 27-Oct. 2.

SANTANELLI: Plattsmouth, Neb., Sept 27-Oct. 2, York, 4-9.

THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Peekskill, N. Y., Sept. 27-Oct. 2, Marietta, O., 4-9, Huntington, W. Va., 11-16.

THE SAGES (A. B. McDole, mgr.): Middletown, Conn., Sept. 27-Oct. 2, Elizabeth, N. J., 5-9, Orange 11-16.

THOMPSON'S VIASCOPE: Zanesville, O., Sept. 27, 28, Chillicothe 29, 30, Portsmouth Oct. 1, 2.

WORMWOOD'S DOG AND MONKEY THEATRE: Halifax, N. S., Sept. 27-Oct. 3.

JAMES R. WAITE'S GREAT SUCCESS.

James R. Waite is now in the third week of his new departure for popular-priced entertainments, and the reports from Trenton, Orange, and Paterson show that he has made no mistake. It was thought by many that the introduction of high-class drama, such as The Charity Ball, Men and Women, The Wife, and A Social Highwayman, would be over the heads of the ordinary patron of popular-priced companies, but it is now seen that the patrons of repertoire entertainments of the better class have just as high an appreciation of good theatricals as any other class of people, and the business done by Mr. Waite is even larger than that of preceding seasons. Another fact is shown conclusively: theatregoers known as the first-class are just as willing to accept the good things offered at a low price as any one, and in the cities named the patrons were those who had never before been seen at a popular-priced entertainment. The company, scenic and electrical effects employed in the production of these plays by Mr. Waite are equal to any before shown, and he has marked a new epoch in this class of entertainment. This company will be seen in New York in the early Spring.

VICTOR HERBERT'S ACTIVITIES.

With most brilliant success in the South and at the St Louis Exposition with his famous Twenty-second Regiment Band (late Gilmore's), and with five of his operas on the road this season, another soon to be brought out, and two operas running in Europe, Victor Herbert is apparently riding on the crest of a wave of prosperity. At Nashville, where Herbert and his splendid organization played daily concerts for more than five weeks at the Tennessee Centennial, the *American* said: "There is no gainsaying the fact that Director Herbert has a remarkable body of players. He has apparently just the organization he has been awaiting for years, bright fellows, young and ambitious artists; quick to seize upon and adapt Herbert's methods; full of enthusiasm, dash and pride; radiant with artistic instinct and thoroughly capable in musical knowledge; superb in technical facility and skill; fired with admiration for the masterly attainments of their director, and inspired by a lofty purpose of becoming the greatest organization of the kind that America has ever had." Demonstrations over the band and over Victor Herbert's 'cello recitals are said to have been 'the wildest in enthusiasm ever witnessed in Nashville or the South." Herbert is now playing at St. Louis for the entire term of the Exposition, six weeks, where his successes are repeated. The big band goes on tour after the Exposition, beginning at Louisville, October 24.

THE ACADEMY PLANS.

The Consolidated Empire Theatre School and the American Academy of the Dramatic Arts has engaged its full faculty of teachers for the coming season, including E. W. Presbrey, Fred Williams, May Robson, Max Figman, Carl Marwig, Robert Machien, Helena Zachos, Madame Georgen, Wilfred Buckland, Madame Valda, R. O. Jenkins, Wellington Putnam, and W. T. Price; Franklin H. Sargent, president. The initial students' performance will be a matinee early in November, in the Empire Theatre, and and will consist of a three-act comedy of Congreve, of the period of the Restoration, 1694. This play has never before been given in this country, and has been specially arranged and revised by Professor DuPont Syle, of California University. The managers of the Academy feel justified in their announcement in THE MIRROR recently of the opening of the new Freshman class, for the benefit of those not able to devote time and money to the regular course. A large number of applications have been received, and there is little doubt that two Freshman classes instead of one will have to be organized. Many of the members of these classes are already engaged in the city theatres in a supernumerary way. The evening classes of the Academy will begin shortly.

W. S. HART'S TOUR.

The unusual progress being made by W. S. Hart in his initial starring tour is indicated by the following, which is written over the signature of George F. Goodale, of the Detroit *Free Press*: "An experienced observer of the professional stage writes to the Detroit *Free Press* this interesting opinion of some recent performances by W. S. Hart, the lusty young actor who used to play leading parts in Madame Rhea's company. 'In my poor judgment Mr Hart is especially delightful in light, buoyant, happy scenes. He gave me more than usual pleasure as Gaston, the boy, in the earlier scenes of The Iron Mask, and as Claude Melnotte. His boyishness is so full of heart, so genuine, graceful, and picturesque. He gives to these scenes a delightful atmosphere of poetry and romance, and his enthusiasm is at times positively contagious. This seems so remarkable when one sees him afterward, at rehearsals, so tall and so big and so—so serious and sober in all he says and does. He has a giant will, too, and wonderful earnestness and energy, and Shakespeare is his religion. Surely he must succeed.'"

SHEA'S NEW YORK HIT.

One of the principal topics in theatrical circles in this city is the immediate and continued success that was scored last week at the Grand Opera House by Thomas E. Shea in The Man-o'-War's-Man, which is said to have broken all records at that place of amusement. On the opening night, it is said, the house held the largest audience in its history. A special detail of policemen was sent for to prevent the crowd from breaking through the railing in the lobby. On each following evening also the theatre was tested to its capacity. As a result of this immense business offers have been pouring in upon Manager George H. Brennan, who has decided to play his attraction only in the week stands in the larger cities. The piece is already booked, on account of the hit at the Grand Opera House, in four New York combination houses, and negotiations are pending for an extended run in a local playhouse, commencing in February next. Overtures have also been made for a London presentation of The Man-o'-War's-Man, in which the American and English sentiment are happily blended.

A TRIP TO COONTOWN.

Fresh from a metropolitan engagement, Bob Cole and Billy Johnson, supported by a company of old-time favorites, will take the road with their new farce-comedy, A Trip to Coontown. Cole and Johnson, who originated and produced Black Patti's Troubadours last season, are too well known to require introduction. Among those in the company are Lloyd G. Gibbs, tenor; Tom Brown, impersonator; Bob Kelley, comedian; Jesse Shipp, a performer of merit, will manage the stage; Walter Dixon, Camille Caselle, Vincent Bradley, Marguerite Rhodes, and a magnificent chorus. Pretty costumes will be features of the production. All the songs have been written by Cole and Johnson. Manager William Black presents to the public one of the most unique and artistic aggregations of negro talent ever gotten together. The new comedy is the work of Cole and Johnson, assisted by Samuel Corker, Jr., and its presentation at Proctor's Twenty-third Street Theatre was a decided success.

TWIN SAINTS.

The tour of Wagenhals and Kemper's comedy, Twin Saints, which is said to have enjoyed a successful preliminary season in the one-night stands in New England, has closed. The management has accomplished what it set out to do, namely, to test the worth of the farce, and the results, they say, have been most gratifying. Time has been offered the new farce in a number of the best theatres outside of New York, but Wagenhals and Kemper prefer to adhere to their original plans of first securing a metropolitan indorsement before taking it on tour, and arrangements have been entered into whereby Twin Saints will be seen in New York beginning in February. Mr. Kemper, who has been personally in charge of Twin Saints, will join Mr. Wagenhals, who is with the Louis James company, in order to be present at the production of Mr. James' new play, A Cavalier of France, in Kansas City.

LETTER LIST.

WOMEN.

Ashley, Ida
Abbott, Jessie P.
Allen, Florence
Allen, Belle
Akerstrom, Ullie
Annabelle
Abell, Una
Bell, Louise
Ball, Maud
Bostelle, Marie
Bender, Olive
Bascomb, Lydia
Berton, Edith
Brougham, Ethel
Beaudet, Ottelie C.
Briscoe, Fannie
Burley, Mae
Buchanan, Virginia
Belasco G.
Boutin, Madeline
Busley, Jessie
Booth, Laura
Buckminster, Mary
Bryson, Jean
Black, Belle
Cowles, Ida
Carle, Alice
Clausen, Hilda
Crown, Nina
Crane, Edith
Cline, Maggie
Carleton, Minnie
Church, Minnie
Cavendish, M.
Crater, Aline
Carlotta, Miss
Courtenay, Maud
Clayton, Bessie
Coleman, Clara
Cushman, Sadie
Conway, Martha
Capsonia, Madam
Carus, Emma
Carleton, Calice
Craig-n, Maida
Constance, Beatrice
Clements, Beatrice
Carleton, Violet
De Freesy, Miss
Dupree, Minnie
Dale, Norma
DeGamor, Marie
Dent, Marie
D'Molne, Una
Douglas, Barbara
Diane, Gussie
DeLange, Minnie
Day, Marie Louise
Dunn, Jennie
De Castro, Emma
Elbridge, Amber
Etting, Fanny
Echard, Flora
Edwina
Echard, Minnie
Esding, Louise
Ferguson, M. J.
Fitzgerald, M.
Foster, Beatrice
Fuller, Lois
Fowler, Nanon
Fleurette, Mlle
France, Merred
Fitzgerald, Kitty
Frigayza, Trixie
Goldman, Chas., Mrs.
Gilroy, Mamie
Gay, Katherine
Goldie, Beatrice
Gugswell, Etta
Gonzalez, F.
Girard, Bettina
Glassman, Josephine
Glover, Lillie
Gassman, Phoenee
Gilson, Ada
Gomez, Marie
Garcea, Madeline
Hampton, Mary
Hay, Elenor
harding, Madge
Hutton, Lela
Hoffman, Maud
Humphrey, Margaret
Hart, Eugene
Holland, Miss
Hertslet, Ethel
Hopper, Lulu
Hill, Eunice
Heyman, Mary E.
Hartley, Francis
Harvey, Josie
Head, Alda B.
Heck, Maybell
Harda, Ira H., Mrs.
Johnston, Frances
Jewell, Helen
Johnson, Mrs. Geo.
Jerome, Lillian
Jolliffe, Frances
Kohnle, Mrs. W. L.
Lee, Gladys
Lindroth, Nellie
Lee, Bessie
Lindsey, Richard, Mrs.
Lamont, Carrie
Lake, Julie
Le Roy, Maggie
Lafferis, Dollie
Lindon, Edna E.
Madigan, Franc
Morris, May E.
Mohawk, Go Win Go
Marsden, Blanche
Morella, Myra
Mortemer, Estelle
Markelite, Vera
Marston, Alice
Maynard, Agnes
Marbury, Jane
Mead, C. M., Mrs.
McCormack, Myra
Mason, Manola
Moretti, Eleanor
Marrin, Helen
Moore, Esther
Miles, Gertrude
Melville, Emilie
Nemith, Louisa H.
Newman, Phyllis
Ninna
Newton, Florence
Norris, C., Mrs.
Otis, Madge
Oberg, Martha
Perry, Irene
Pierce, Jennie
Pearl, Julia
Paul, Agnes
Peasley, Allie
Payne, Lydie
Palmer, Eva L.
Paine, Mrs. M. Scott
Parks, Marie
Parks, Nellie
Reming, Louise
Roberts, Pearl
Ranson, Alice
Ryman, Mrs. Ad
Reed, Mrs Chas.
Reilly, Mrs. J. A.
Roy Alma, Lucelle
Sadler, Maud D
Surgetta, Gertrude
Smith, Helen
Stanley, Mrs. J. E.
Stanton, Bessie
Shafer, Catherine S
Strong, Alma
Stoddart, Alice
Steiner, Emma
Stewart, Georgia
Seelery, Mrs. A.
St. Pierce, Mildred
Turner, Carrie
Tanner, Cora
Theobald, Dollie
Taber, Lulu
Traband, Nettie
Temple, Rose
Talbot, Edith
Thorn, Beatrice
Tracy, Helen
Viarda, Alexandria
Von Hatzfelt, Olga
Waters, Hattie
Williams, Belle
Wrayland, Florence
Wood, Jessie L.
Wardell, Etelka
Ybene, Miss
Williams, Barney
Wetson, Jennie
Warrenton, Lulu
Walker, Gladys
Young, Loduski

MEN.

Andrews, Wm. J.
Abraham, David
Adams, Jake
Ashworth, John
Allen, John C.
Allison, Chas. W.
Amberg, Albert
Adelaman, Jos.
Appleton, Geo. J.
Arthur, Chas.
Ainsworth, Neal
Allen, Lou
Archer, John
Anderson, Reddick
Brazee, A. C.
Baldwin, Sir Francis
Brown, Kirk
Blake, Winfield
Barton, Chas.
Brooker, Chas.
Barta, D. A.
Barton, Harry
Bainbridge, Clement
Burgess, Neil
Byrne, Frank
Baker, Henry
Brennan, H. R.
Baker, Stephen
Bloom, Ed.
Buckler, Geo.
Botto, Will
Clifford, C. R.
Cazeneuve, Paul
Cox, Chas.
Child, Harry
Cusack, Jos.
Collins, G. W.
Cogliser, Arthur
Coyne, F. J.
Carr, C.
Clayton, Thos.
Campbell, C. J.
Cluzette, Jules
Cawthorn, H. S.
Collins, Geo. D.
Crosbery, Mr.
Cleveland, W. C.
Cough, W. H.
Crane, Tom
Cunningham, Thos.
Chappelle, A. C.
Drew, Frank N.
Day, Wilson
Dasent, Bury
DuBois, Fred
Dickson, Chas.
Dow, Eugene M.
DeCoursey, Edwin
Earle, Arthur
Esmonde, E.
Eaton, Wm. D.
Elmendorf, Wm. C.
Ellis, Archie
Edwards, Bertram
Flutka, Jos.
Frey, Louis M.
Fleming, Geo. L.
Fulton, Harry
Fitzpatrick, S.
Frear, Fred
Fingalton, David
Feelyatur, Rodney
Flinn, Dan
Faust, Gilbert
Forest, M
Fischer, Emil
Fanshaw, A. L.
Granville, C. N.
Gould, Everett
Giroux, E. V.
Gooding, E. D.
Gollins, E. E
Greer, Julian
Griffin, Major
Grais, Hen.
Grapewine, Chas.
Gunkel, Milton
Greene, Thomas
Galvin & Baim
Gressell, Louis
Garland, Franklyn
Himrich, Greston
Hanna, Wm.
Haydon, Martin
Horton, Hi
Hallock, Chas.
Hall, Louis B.
Harris, Al.
Hennessey, Mr.
Hamptner, F. L.
Hellis, O. Kane
Hunne l, Frank
Harvey, Geo.
Hurleigh, Franclyn
Hillyers, E. A.
Hart, A. H.
Hazelton, Robert
Hoffman, Walter E
Hays J. W.
Irwin Sidney
Ireland, Robert
June, J. K.
Julian, Martin
Joyce, Edwin
Kingsley, Frank
Kirkland, Horder
Kennedy, J. Walter
Kilburn, Walter
Kelley, Frank M.
Knights, Frederick
Knowles, Geo.
King, Steve T.
King, Geo.
Leighton, Harry
Lerome, Adolphe
Lowell, John L.
Lemack, Thomas
Learock, Geo.
Levy, Harry L.
Lay, Arthur
Laws, Edmund H.
La Tryon, Edgar
Lewis, Fred E.
Lloyd, Edwin F.
Lawrence, Jos
Lane, John
Leclons, Geo.
Lee, Kennard
Lindsay, Richard
Leavitt, Harry
Le Vasseur, L.
Austin Mestayer, Chas. H.
Mourn, Fred
Montain, Clarence
Munson, Edw.
Malone, Mr.
McCullum, Bartley
Moore, Victor
Mumsell, Theodore
Maguire, W. L.
Moore, John
McGlynn, Frank
Mordaunt, Edwin
Maher, J. R.
Mgr. Fred Warren & Sadie Stephens
Moore, Tom
Mitchell, Julian
Mudock, Mortimer
Murry, Geo. W.
Mason, John
Mgr. Gibney Gordon Co.
Moore, Eugene
Miller, Fred
McAuliffe, Thos.
Monico, E. J.
Major, John
Mitchell, Jas. C.
Morton, Wm. L.
Miller, Albert
McCabe, James C.
McGlynn, Chas.
Nares, Plin W.
Neil, James
Nicholson, Paul
Newton, Geo.
Naylor, Frank
Olmstead, Geo. C.
Oakley, Dick
O'Rourke, Eugene
Oliver, Geo.
Pearson, Jos.
Potter, Paul
Price, W. T.
Palfrey, Edward
Pantzer, Bros.
Peters & Green
Plaant, Peter J.
Paul, Herbert
Picketts, Sam
Piper, T.
Phillips, W. F.
Paull, Alex.
Pflaum, Ben
Pollock, Eric
Renoldo, Frank
Reynolds, W. A.
Roach, Jas. C.
Ryan, Sam J.
Robbins, Marc
Riley, Thos. W.
Robertson, Stuart
Riley, J. P.
Rose, Ed E.
Rockwell, James T.
Roberts, Walter
Robert, Albert
Roberts, C. W.
Scott, W. H.
Seabury, Forrest
Smiley, R. R.
Smith, Homer
Sheridan, Phil.
Shea, M. V.
Sayers, Henry
Selwyn, Edgar
Stoddart, J. L.
Sullivan, Dennis
Shepherd, Regin
St. Orman, Harry
St. Maur, H.
Simpson, M. R.
Smith, Ed C.
Stanley, Burton
Shields, John H.
Scott, Geo. W.
Stieger, William
Smith, Frank S.
Saits, Wm.
Turner, Frederic
Tetson, Basil
Tryen, Harry R.
Taylor, H. S.
Tennis, Chas. O.
Vanderberger, Jack
Vroom, Edw.
Vrooman, Chas.
Viard, Alexandre
Van Osten, Thomas
Vinton, Horace, Mr. & Mrs.
Waller, Ridge
Williams, Jess
Welch, John
Wallerstedt,
Webster, Chas.
White, E. A.
Wayne, R.
Walton, F. C.
Walker, Wm. C.
Wheeler, B.
Wilbur, Clarence
Webber, Harry
Winston, J. J.
Warwick, J. H.
Wilson, Howard
Wheelock, W. K.
Walker, Smiley
Warmington, Wm.

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Freshest and Jolliest of all Musical Comedies.
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The new play by the authors of Rosemary,
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THREE GRAND BALLETS.
Seats two weeks in advance.

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The Greatest Dramatic Novelty of the present time,
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A play of Chinese Life.

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ONLY MUSIC HALL IN AMERICA.
The Parisian Sensation,
CLEO DE MERODE.
The Star of the Folies-Bergere,
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LAST WEEK.
"A charming play well acted."
MR. HERBERT KELCEY
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Presenting Madeleine Lucette Ryley's Comedy,
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Next week—THE PROPER CAPER

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Mr. Charles Frohman presents
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First play,
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By J. M. Barrie, founded on his novel.
Evenings 8:20. Matinee Saturday 2:15.

TELEGRAPHIC NEWS

CHICAGO.

Delightful Weather Assists the Theatres—Hall's Chat on Professional Matters.

(Special to The Mirror.)

CHICAGO, Sept. 27.

Another week of delightfully cool weather has accomplished wonders for the local theatres in the way of business, and the managers are rubbing their hands with glee, although a threatened strike on the part of the men on the South Side street car lines makes the immediate future look rather dubious. Such a strike would cost the theatres hundreds of dollars. But it is not best to cross a bridge until it is reached, and I will deal only with the present, which shows a wonderful record at Hooley's with Under the Red Robe, which fairly broke the record at that house Saturday afternoon and evening, when people were turned away at both performances. The company left for St. Louis and Cincinnati Saturday night, and to-morrow evening Secret Service begins a run of six weeks. It was found impossible to put up the scenery for an opening to-night. When the advance sale opened Thursday, there was a line a block long in waiting. I believe that Gillette and Secret Service will break the Hooley record.

At the Wellington to-morrow evening the first dinner of the Forty Club for the season will be given. Among the club guests will be Otis Skinner, Mayor Harrison, William Gillette, John W. Ransone, J. J. Buckley, Andrew Mack, William G. Beach, George F. Nash, George W. Deyo, James Nelson, Julian Hawthorne and others.

Andrew Mack has made a real hit with his sweet songs and magnetic presence at McVicker's, in Ramsay Morris' pretty play, An Irish Gentleman, which enters upon its second and last week to-night. Business has been excellent. Mr. Mack will be followed next week by The Paris Doll, with the vivacious Jarbeau and the clever Henry Norman in the cast.

I have a letter from Bob Arthur written from the wilds of Kearney, Neb. He wants me to go out there and run for the mayoralty, but I really haven't time. He inclosed a unique letter of cancellation sent to Manager Frank Chamberlain, of Burlington, Iowa, by Potter and Jewell's Metropolitan company. It is short and sweet, and reads as follows: "Concider Date Canceld. No Money no people no paper." Now, what better set of reasons could any local janitor ask for?

This is the last week of Jack and the Beanstalk at the Columbia.

When I strolled into the police court Saturday morning last to take up the daily grind, I found my old friend Crompton, of Under the Red Robe, there before me. He was not in the prisoners' dock, but came up to witness my "continuous performance." You can well imagine his surprise and mine when the clerk called out: "James A. Hearne and Charles Butler, disorderly conduct." I heard the evidence of both sides and put Hearne under bonds to keep the peace for six months. Butler said he was an actor, so I gave him twenty-four hours to leave town. I often wonder why the offenders before me take stage names. Last Friday I gave a $25 fine for vagrancy to a man who said his name was Charles Canfield.

Otis Skinner has scored a genuine hit in his new romantic play, Prince Rudolph, which goes on at the Grand Opera House for its second week to-night. Mr. Skinner has made a personal success, and I believe he has a big winner. No artist on the American stage deserves a greater measure of success, to my mind, than Otis Skinner.

At the Schiller Theatre to-night the excellent stock company followed Fort Frayne with the second of its productions, Secrets of State, by Alfred Kennedy, which has been rehearsed under the direction of that splendid stage-manager, George Edeson. It appeared to please the audience greatly, but I will defer extended mention of its merits. Manager Hopkins will resume the continuous performance at his theatre this week, when the stock company will present Pitou's play, Across the Potomac.

Mack Murphy and John Tierney had two big houses over at the Lincoln Theatre yesterday afternoon and evening with McSorley's Twins.

The attraction this week at the Alhambra Theatre is The Broadway Girl, a new farce-comedy presented by a company headed by Delmore and Wilson. It was applauded yesterday by two good houses.

The Land of the Living went from the Alhambra to the Academy of Music yesterday.

Over at the Lyceum Theatre Horace Vinton, Eda Clayton, Charles Wells, and the new stock company are giving The Black Flag this week.

We have two counterfeit presentments of our friend Mark Hanna this week. One is John Hansone, at the Masonic Temple Roof Garden, and the other is "Punch" Wheeler, heir apparent of the Lake Shore Railroad.

The Pulse of New York opened at the Bijou yesterday. Our Step-Husband made quite a hit there last week.

Ned Walsh, manager of the Union News Company gave an enjoyable farewell dinner at Clayton's Saturday night to Mr. Crompton, of the Empire company.

Mrs. Jules Kusel sends me Tyra Bow and Ivy Leaf for the soubrette album. Not bad.

"BIFF" HALL.

BALTIMORE.

Lyceum Stock's First Production—Mantell at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, Sept. 27.

Chief among the openings to-night was that of the Lyceum Theatre Stock company, which began its season before a crowded house with Nancy and Co. Manager John W. Albaugh has organized a company which is competent throughout, as was amply evidenced by to-night's production. Jennie Kennark, the leading lady, acted with admirable skill and showed that she is a thorough artist. Leonora Bradley gave a pleasing interpretation of her part. John T. Craven was effective and competent as Ebenezer Griffing, and William Harcourt satisfactory as Keife O'Keife. John Flood, Butler Davenport, Scott Cooper, Adele Block, Beth Franklyn, and Jessie Mathews, the others in the cast, showed Manager Albaugh's wise judgment in selecting his company.

At Ford's to-night Robert B. Mantell, under the management of Mart Hanley, produced A Secret Warrant to a well filled house with great success. Mr. Mantell gave one of his fine romantic portrayals, and was supported capably by Charlotte Behrens. Of the others in the company Nina Morris was noticeable by her excellent work and striking beauty. Margaret Mather Oct. 4.

With marvelous scenic effects Elmer E. Vance's Patent Applied For proved a drawing card at the Holliday Street, with a strong company, headed by Beatrice. The Great Train Robbery follows.

Thomas Q. Seabrooke is producing Papa Gou-Gou with a good company at the Academy to-night. Stuart Robson in The Jucklins Oct. 4.

The Rays created lots of laughter at Auditorium this evening in A Hot Old Time. There are many clever songs and specialties introduced.

The concerts by Innes' Band at Electric Park closed yesterday, when "Stabat Mater" was rendered to a large attendance.

HAROLD RUTLEDGE.

BOSTON.

The News of the Hub—Nat Goodwin's Tour Opens—Many Happenings.

(Special to The Mirror.)

BOSTON, Sept. 27.

The bright, particular event in Boston to-night is the first public use of the magnificent Tremont Street entrance to Keith's, described elsewhere in THE MIRROR.

Dramatically the event was the return to Boston of Nat C. Goodwin with An American Citizen, which reopened the Hollis after the temporary closing of the latter part of last week. Some of the critics who had written plays did not like Mrs. Ryley's work last Winter, but the great mass of theatregoers did, and they packed the theatre for two solid weeks. This may account for Goodwin's opening his season in Boston. At any rate the prosperity began where it left off, and there was a big audience. Maxine Elliott, the lady with the midnight eyes (apologies to Olga Brandon!), heads the company, which includes Clarence Handysides, Clarence Montaine, William Ingersoll, Louis Payne, Neil O'Brien, L. E. Woodthorpe, Gertrude Elliott, Estelle Mortimer, and Hattie Russell. There will be no new play produced during this engagement owing to the demand for An American Citizen.

May Irwin had a big house at the Tremont to-night, when she opened a three weeks' stay with The Swell Miss Fitzswell. I felt a little disturbed when I saw the advance lithographs, for the printer gave her locks an unusual peroxide tint, but I am thankful to say that the indiscretion was his and not Miss Irwin's. THE MIRROR has already had an account of the production of H. A. Du Souchet's new comedy, and there is little more that I can add about its success. Boston certainly liked it to-night, and it should have a big engagement.

Chauncey Olcott has broken every record at the Columbia, and has been playing to more people than that house has ever known. It has been a case of all sold out at every evening performance, and hundreds have been—I was about to say turned away, but they were not, for nineteen out of every twenty bought tickets for a subsequent performance and went away happy. Sweet Inniscarra and Mr. Olcott divide the honors. It is the best play that he has ever had here. So big has been the hit that the engagement has been extended.

Men and Women was the play revived at the Castle Square to-night, with J. H. Gilmour in the part originally played here by William Morris. Horace Lewis was again seen in a congenial character, and William Humphrey appeared as Israel Cohen. Lillian Lawrence is increasing her reputation as the best dressed actress ever seen in a Boston stock company, taking the position left vacant by the retirement of Marie Burress from the Museum and from the stage.

The Grand Opera House has an opera company for the first time in four years. The attraction is Wang, which has never been seen here except as given by De Wolf Hopper. The performance was necessarily compared with its earlier production, but the result was not unfavorable to the present company, and I venture to predict that this comic opera will not be the last to be seen there this season. The new management of George W. Magee has been a success in every way, and playgoers are again learning the way to the theatre, which was beginning to be forgotten when he assumed control. It is now one of the most popular in the city.

Hal Reid's strong play, Human Hearts, is back at the Bowdoin Square again, with the author in the leading part of Tom Logan. The company is a good one and numbers in its ranks a girl whose name should go in Biff Hall's collection. I refer to Esther Rujaero. I would not dare attempt to pronounce it, but it is a good one. The piece should have a good run, for it turned people away for two weeks last year.

The Bostonians have had a splendid week at the Boston, and the second week of the engagement opened to-night. The Serenade was a go from the start, and the way in which the bolero and the other numbers are rendered makes one wonder if Boston will ever get enough of it. For the third and last week, however, there will be a revival of Robin Hood, which seems to have the wearing properties of Blue Jeans. This is the eighth season of its popularity and its revival is due to requests at the box office.

A Wandering Minstrel, with Augusta Van Biene in the leading part, continues at the Park.

One Round of Pleasure has two weeks after this at the Museum.

The Grand opens its regular dramatic season to-day with the production of The Cuban Spy, a new melodrama by Frank J. Keenan and Herbert A. Kenny, a newspaper man of Boston. The cast included Frank J. Keenan, Frederick Murray, Edward Powers, C. L. Farwell, Wallace Campbell, T. F. Thomas, Joseph Donohue, P. L. Williams, G. W. Watson, Leo Leslie, and Isabel Pitt Lewis. The authors of the play have made a startling innovation by naming their hero Warren Billings, after one of the best known detective reporters in Boston, one of the members of the staff of the *Herald*. I can't say that I quite like the idea, for the real Billings is really cleverer than his namesake in the play. The hero goes to Cuba to represent a New York paper. He falls in love with a girl whom he has protected from the wrath of the Spaniards, and whose parents have been killed by Weyler's forces. His love is reciprocated. Billings is thrown into prison by the Spaniards because of his letters to his paper, and he is kept a prisoner in Morro Castle. His fiancée appeals to the United States Government for his release and fails to secure it, whereupon she is stricken dumb. Billings effects his escape and reaches the Cuban forces, where he learns the fate of the girl he loves. This incites him to revenge, and he begs a commission from General Gomez, announcing the fact that he is a graduate of West Point. He is made a colonel, and in leading a fight against the Spaniards he is again captured. His fiancée comes to his rescue and secures secret plans of the prison where he is incarcerated and other important facts regarding the movements of the Spanish. These she puts in possession of the Cuban forces, who subsequently make an attack on Havana, win the day, rescue the hero, kill all the leaders of the Spanish forces on the island, and declare the independence of Cuba.

Henry Woodruff will be back at Harvard at the opening of the Fall term and will graduate with the senior class.

Mrs. Martha Dana Shepard, who has been a convention accompanist in New England for thirty years, has retired, her last convention being at Claremont, N. H.

Emil Paur's contract with the Symphony Orchestra expires with this season, but the management has an option on his services for five seasons more and as yet it has not informed him of any change in its intentions.

The German Theatre company is to open its season at the Dudley Street Opera House Oct. 11, with Deborah.

Hattie Williams has been engaged as Georgia Caine's understudy in The Girl from Paris.

Richard Carle writes me that he thinks I did not read his letter to THE MIRROR carefully. Yes, I did. "Don't Get Gay with Shay" and "Mr. Pat O'Toole" have a similarity, and this similarity is only increased by the introduction of the same business, which was about the only bright thing in Davy Jones, if I except Mr. Carle's clever acting, which is always enjoyable.

Samuel L. Studley, musical director of The Bostoniana, received a jeweled bâton as the gift of an anonymous friend last week.

Many inquiries have been made at the Tremont concerning the date of the engagement of Mrs. Fiske in Tess of the D'Urbervilles. It looks as if that would be the dramatic event of the season.

Joseph Jefferson, after a season's absence, will play an engagement at the Boston, beginning Oct. 11.

Colonel Frank P. Stone is planning another trip through the South this Winter.

William M. Gray passed through Boston last week while looking after the interests of The Sporting Duchess, which plays the Grand Opera House Oct. 4.

The Lyceum Stock co. has kept away from Boston for two seasons, but this year it comes back again, playing at the Hollis as usual.

George A. Foxcroft, who has managed the Star Course of Entertainments with success for seventeen years, has extended his scheme so that this year he has a circuit including Lawrence, Fall River, Bangor, Lewiston, Portland, Providence, Pawtucket, Woonsocket, and New Bedford.

The Castle Square will give a professional matinee to-morrow.

Frank S. Arnette tells me that Laura Denio, who is playing Mataya in Wang at the Grand Opera House this week, is a devout theosophist. She ought to feel at home in Boston.

Maxine Elliott has a new pet, a French bulldog, which she imported from Paris last Summer. I would suggest that she be photographed with it as a case of Beauty and the Beast.

Members of Boston's *jeunesse dorée* are wearing crape bands around their hats upon reading the announcement that Paula Edwardes and Marie George will stay in New York and not come to Boston with The Whirl of the Town.

Charles A. Metcalf has thoroughly recovered from his recent severe illness and is looking out for the Hollis and Museum as usual.

A number of the personal friends of Marie D. Shotwell gave a reception in her honor at the Hotel Touraine last week. Miss Shotwell will make her home there until the conclusion of Fanny Davenport's rehearsals and engagement at the Boston. Her mother has accompanied her to Boston.

Eddie W. Dunn tells me that Courted Into Court has been duplicating its big Boston business on the New England Circuit. Eddie's pink shirt was featured on the programmes of The Walking Delegate.

Kate Ryan is teaching dramatic art in this city.

Charles Mackay had a narrow escape from a serious accident at the Castle Square last week. In My Partner William Humphrey had to stab him and the spring dirk got lost, so that a regular dirk was substituted, with dangerous effect.

Mabel Amber has been thoroughly photographed since she came to Boston. One artist took no less than fifty different poses of her.

Some of E. S. Willard's Boston friends have already received copies of "The Physician," which has been privately printed.

Flo Irwin's serious illness interfered greatly with her engagement at the Hollis. She opened and made the hit which I recorded last week, in spite of the fact that her voice was so affected by a cold that she could not sing and had to omit all songs. The next day she was worse, and reluctantly followed the advice of her physician, who said that she was threatened with paralysis of the vocal cords. At first it was thought that the theatre could be reopened on Thursday, but that afternoon announcement was sent out that the house would remain dark all the week. It may be that she will be able to resume her starring tour in Philadelphia next week.

B. F. Keith will return to his Brookline residence the latter part of next month, after an absence of eighteen months in Europe. He is now in England.

Boston friends of Robert Taber have received word from him that he is not coming back to America just at present, as he has been engaged by Sir Henry Irving to appear in his coming production of Peter the Great. That means that for the present he has abandoned the romantic melodrama by Lorimer Stoddard, which Mr. Taber says turned out very well. It seems that this piece hinged on an elaborate scenic effect, very startling if it worked right. His friends thought the piece not dignified enough for his position and advised him to get a London engagement rather than risk everything in such a venture. Mr. Taber went to London when his wife returned to America, and the engagement with Irving was made at once. He had known Irving and Ellen Terry for years. It is probable that he will join forces with his wife again in the Spring, when she makes her London debut.

The Walking Delegate gave a professional matinee at the Tremont last week and about every actor in town was present. Conspicuous was Edna Wallace Hopper, who came up from Lynn. All the companies sent delegations and the piece made a big hit with the professionals, among whom were Henry C. Barnabee, Marie Stone, Auguste Van Biene, Walter Jones, Richard Carle, and Edith St. Clair.

William Wolff has bought a residence in Dorchester through the agency of Henry W. Savage. I wonder if that means that Mr. Savage is going to bring his Philadelphia Castle Square company to Boston again.

Another recent buyer of a suburban home is John L. Stoddard, the lecturer, who settles in Newton.

A Social Highwayman is to be the next production at the Castle Square. Tony Cummings is a genius in his choice of a repertoire.

Harry B. Mather, who made hosts of friends as head usher at the Tremont, said good bye to them all last week, as he leaves to go as treasurer with The Walking Delegate.

Charles W. Arnold, who was press representative, and a good one, at the Grand Opera House last season, has gone out of the theatrical business to work up advertising specialties.

Will J. Tilton, who is here as agent with Chauncey Olcott, had much to do with the effective booming of Sweet Inniscarra. Boston was superbly billed for Mr. Olcott.

John L. Sullivan says that he will not withdraw as a candidate for Mayor unless Josiah Quincy does the same. Perhaps after election the two can be engaged for a revival of The Marble Heart.

Wadsworth Harris has been in town visiting friends before leaving for the West to join Modjeska.

Judging by the number of letters written to the *Transcript's* editor and published in that paper, a permanent opera association may be formed here so as to bring back the company which was at the Castle Square last season. Joseph Torrey, Jr., of Cambridge, says that they would return if they could be assured of the necessary support. A. F. Curtis, of Medford, is another leader in the movement.

Phil Shea will be in advance of the Boston Symphony Orchestra this season.

It was amusing to see one of the Boston papers which makes a specialty of theatrical news speak of Pauline Hall as the wife of "Congressman George B. McClellan, of Tammany Hall fame."

Isaac B. Rich has introduced a sensible innovation at the Hollis by having a little bulletin where doctors may register the location of their seats and their names in case they should be summoned during the performance.

Wright Kramer has been added to the Castle Square forces for the production of Men and Women this week.

JAY BENTON.

PHILADELPHIA.

The Girl from Paris Wins the Quakers—My Wife's Step-Husband—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Sept. 27.

The attractions this week are all of a good order and include some notable productions. Business continues large with The Girl from Paris, the Castle Square Opera company, and the Bijou Theatre. The others are doing fairly well.

For two weeks A Black Sheep will be pastured at the Broad Street Theatre, in the care of Otis Harlan, Grace Vaughn, William Devere, and a popular company. Richard Stahl has added several bright musical numbers, and the breezy farce continues in favor. Under the Red Robe, with the Empire Theatre company, follows Oct. 11.

The Girl from Paris is in its second week at the Chestnut Street Theatre, playing to capacity, and is the hit of the season and sure of large returns for the entire six weeks' engagement. Josie Hall in the role of Ruth is one of the distinct hits of the production. Louis Mann and Clara Lipman share the honors with her. Next attraction, One Round of Pleasure.

The Wedding Day, with Lillian Russell, Della Fox and Jeff D'Angelis, inaugurated a two weeks' stay at the Chestnut Street Opera House this evening to a good house. It is a handsome production and pleased everybody. The Bostonians in The Serenade follow Oct. 11.

A new play by H. A. Du Souchet, My Wife's Step-Husband, is the offering at the Park Theatre, and is interpreted by one of the best companies organized this season. It is full of bright lines and screamingly funny situations, and deserves to head the list of successes in farce-comedy for the season. Isabelle Evesson and Estelle Clayton in A Puritan Romance Oct. 4.

The Castle Square Opera company in Rigoletto packed the Grand Opera House to the doors. Signor Del Puente made his first appearance with the company, singing the title-role in Italian, the balance of cast singing as usual in English. The opera is beautifully rendered by Lizzie Macnichol, Edith Mason, Thomas Persse, William Wolff, Richard Karl, and the chorus of fifty well trained voices. One of the secrets of the success of the Castle Square Opera company is a first-class representation with best seats at 50 cents. For week of Oct. 4 Ship Ahoy.

The Girard Avenue's excellent stock organization presents Amy Lee in Mam'zelle, giving it a liberal mounting, with Carrie Thatcher, Miss Santje, Virginia Hemmings in the cast, and Baby Dotty in songs and specialties. The opening performance was well received, with good prospects for balance of week. The Lost Paradise Oct. 4.

A Contented Woman, with Belle Archer in the title-role, supported by a fair company, is the card for week at the People's Theatre. It is prettily mounted, with specialties introduced in the third act by Bonnie Lottie, a clever young dancer, and others. Business only fair, with prospects of improving as the season advances. For week of Oct. 4 The Privateer.

Forepaugh's Theatre Stock company this week presents Davy Crockett, Edwin Holt assuming the title-role, with Carrie Radcliffe as Eleanor, and the balance of characters in capable hands. It is handsomely staged and the steady patrons of this house are well pleased with the attraction. For coming week, The Charity Ball. Mrs. Forepaugh has secured the rights for this city to produce Little Lord Fauntleroy, The Silver King, Doctor Bill, Banker's Daughter, and Unknown.

At the National Theatre this week is the Great Train Robbery, with its realistic scenery and exciting situations, all of which tend to keep the large patronage in splendid humor and secure great applause. Sinbad was originally booked for week of Oct. 4, but Joseph Murphy will fill in the time. Little Monte Cristo Oct. 11. Northern Lights 18.

Dumont's Minstrels at their Eleventh Street Opera House have two new satires, The City Troop and The Dollar Wheat Farmers. Good programme to fair houses.

Mrs. Fiske, in Tess of the D'Urbervilles, will appear at the Park Theatre in January. Already many notices of this interesting play are appearing daily in our local press. Its success of last season will be duplicated on its initial performance in the Quaker City, where the book had an immense sale, surpassing that of "Trilby."

Lillian Burkhardt has a new sketch this week at the Bijou Theatre, title Extravagance, written especially for her by two Southern young ladies. It is full of fun and originality, and will prove a valuable bit to her already large stock of up-to-date novelties. Forrest Flood is again in support, having recovered from his recent illness.

The Arch Street Theatre is closed, and the lease transferred to a syndicate of New York Hebrews, who will reopen the house middle of October with a Hebrew dramatic and opera troupe, relying on patronage solely from the Russian Hebrews. William T. Carleton, I am told, wished to produce opera at popular prices there, but was too late.

William T. Carleton Opera company will close its season at Woodside Park Oct. 2.

Barnum and Bailey's Circus will open here Oct. 4.

Robert Watt, formerly manager of the Stand-

ard Theatre, has opened an office for the convenience of professionals and a theatrical exchange. S. FRENZEROSA.

WASHINGTON.

The Jucklins, The Geezer, and Eugenie Blair—Lafayette Square in Court.

(Special to The Mirror.)

WASHINGTON, Sept. 27.

Stuart Robson's engagement at the New National commenced to-night with The Jucklins, which repeated to a large audience the success it had here last season. The company has been enlarged considerably and the performance was an excellent one. Mr. Robson met with a warm welcome. The Jucklins will be given four performances, followed by two each of The Comedy of Errors and The Henrietta. A Secret Warrant, with Robert Mantell, will follow.

Donnelly and Girard in The Geezer won instantaneous favor on their opening at the Lafayette Square to night. A large audience laughed incessantly at the comicalities of the stars, and voted the entire production an immeasurably good thing. Eddie Girard is making the hit of his life, and Mr. Donnelly is an able assistant. A very excellent company support the stars. Thomas Q. Seabrooke comes next.

Eugenie Blair opened a two weeks' engagement at the Academy of Music to-night in Camille, and met with a most cordial greeting from an audience that completely filled the house. The performance was an admirable one and was receved with strong appreciation and applause. Miss Blair was the recipient of many curtain-calls. A capable company was seen in support. Camille will hold the boards until Thursday, when The Ironmaster will be given for the remainder of the week.

This week's production by the Castle Square Opera company at the Columbia Theatre is The Fencing Master, and the entire presentation is one that has been rarely equaled here. The opera is splendidly mounted and costumed, and the superior work of the principals and the strong and effective chorus met with the pronounced approval of the very large audience present. There will be no midweek change. Il Trovatore is in preparation.

Fallen Among Thieves, Davis and Keogh's popular melodrama, opened to big attendance at the Grand Opera House. The play became popular upon a former visit, and the reception to-night augurs well for the week's stay. Under the Polar Star will follow.

The Bijou Family Theatre presents a condensed version of Erminie as the operatic attraction, and a new vaudeville bill, comprising James F. Hoey, Frank E. McNish and John J. Cain, Cuponti and Mlle. Marie, and Rosie Albro, and Fred Warren. The week commenced with good attendance.

May Howard's Extravaganza company at the Lyceum Theatre opened to a crowded house. The Naughty French Girl and the Three Lost Brothers are spicy burlesques. The long and pleasing olio includes Udell and Pierce, Jaquarina, Barr and Evans, Phil Mills and Vinie Henshaw, the Martinez Family, Mlle. Raye, Ruth Robinson, and May Howard. Jermon's Black Crook Burlesque company follows.

Olivette was excellently rendered by the Castle Square company during the last half of the past week. Lizzie Macnichol as the Countess, Grace Golden as Olivette, Joseph Sheehan as Valentine, Melville Stuart as De Merimac, and Raymond Hitchcock as Coquilicot, did effective work.

The Lafayette Square Opera House has been made the subject of a suit for a receiver. Uriah H. Painter filed an equity bill against Manager John W. Albaugh last Thursday, asking for a receivership and for the dissolution of the partnership now existing between them. The hearing will take place before Judge Cole Tuesday, when Mr. Albaugh promises that his reply will be strong and vigorous.

Glen Echo on the Potomac, which is now being conducted under the management of David Towers and Edward H. Allen, has as the attraction this week the Royal Hungarian Band and Leo Wheat, in piano and organ recitals.

JOHN T. WARDE.

ST. LOUIS.

Under the Red Robe at the Century—Mathews and Bulger—Other Attractions.

(Special to The Mirror.)

ST. LOUIS, Sept. 26.

Mathews and Bulger made a great hit in At Gay Coney Island last night at the Olympic Theatre. They introduced many novel features, and there was continual laughter from the rise to the fall of the curtain. This company included many clever people and the music caught on.

Rosemary, with John Drew and Isabel Irving in the principal roles, was a fine production at the Century Theatre last week, and repeated the success it made last season. To-night Under the Red Robe is the attraction and will have a very successful week unless all indications fail.

Last night the Fourteenth Street Theatre Opera company put on Maritana, with the full cast of the excellent company. Laura Moore made a distinct hit in the title-role, and received many encores. The company are giving very artistic and meritorious performances, and Manager McManus, and Milton Aborn, under whose management the opera was produced, are greatly encouraged with their success.

Hopkins' Grand Opera House opened to a big audience in The Fatal Card yesterday afternoon. The vaudeville this week is headed by Mary Norman, the other features being William Windon. Post and Clinton, Stanley and Jackson, Le Clair and Hayes, the Deagons, Ed Gifford, Steve Jennings, and the cinematographe.

Gilmore and Leonard opened at Havlin's yesterday afternoon in Hogan's Alley, and furnished lots of fun. The play has been reconstructed and rewritten, and the features introduced are entirely up to date.

In Spite of All was given its first presentation by the Imperial Theatre Stock company yesterday afternoon. It is a very effective play, and met with the approval of the audience. The operatic portion of the programme was the third act of Olivette, which was well given. John D. Gilbert gave an entertaining monologue.

The Standard Theatre has a drawing card this week in Miaco's City Club, which opened yesterday afternoon. Madame May's First Night was the burlesque yesterday, and will continue the first half of the week, after which The Gay Girls at Monte Carlo will replace it. The vaudeville artists are Conroy and McFarlane, Bert Leslie and Carrie Fulton, Baker and St. John, Dick and Kittie Kumins, Annie Lonborg, Lew Palmer, Mazie Burton, and Fanny Everett.

The St. Louis Elks entertained Thomas W. Keene at their rooms last Thursday night. Other professional people were present and a jolly time ensued. Friday night the Elks attended his performance in a body.

Buffalo Bill's Wild West Show opened here this afternoon. The performance was a fine one.

Major John Burke, of the Wild West Show, was prostrated by the heat at Peoria a week ago, and has been laid up here at the Southern Hotel ever since. He is able to be about now.

Mary Timberman, who plays the heavy leads with the Thomas W. Keene company, did splendid work during the engagement, and received many compliments from the audiences and the daily press.

The contractors are working hard to complete the New Columbia Theatre on time. The building is fast getting into shape, and there is no doubt but that they will finish in time for the set date of opening.

The papers this week had elaborate accounts of a severe accident to Laura Moore, the prima donna of the Fourteenth Street Theatre Opera company, who, while bicycling, was said to have been run down by two men in a buggy and severely injured. Miss Moore, it happened, was at the time mentioned rehearsing at the theatre, and the entire story was a clever advertising scheme. W. C. HOWLAND.

CINCINNATI.

Rosemary at the Grand—Opening of the Pike—Other Offerings.

(Special to The Mirror.)

CINCINNATI, Sept. 27.

John Drew and his excellent company with Isabel Irving as leading lady opened at the Grand last night in Rosemary, which was given here for the first time. The audience appreciated the dramatic situations and applauded the star most generously. Under the Red Robe follows.

Tony Pastor was never known to bring other than a good company to this city, so when the curtain went up at the Walnut yesterday afternoon on his strong vaudeville stars the house was packed, and will be at every performance this week. Tony Pastor himself sings every matinee and evening.

The Pike's charming Japanese room in the foyer has caught the popular fancy, and people linger after the entertainment to marvel at its uniqueness. An exceptionally strong bill is being presented this week with triple headliners—namely, Felix Morris and his company, Gus Williams, and Countess Von Hatzfeldt. The other turns are good and the business will be ahead of the average.

The Boston Lyric Opera company, at Music Hall, sang Carmen to night, and the latter half of the week will be devoted to Amorita. The company is doing honest work, and presenting the heavier operas at popular prices and using the English language exclusively in singing.

A transformation has been effected in the old Havlin Theatre, now called the Queen City Opera House. From top to bottom, behind as well as in front of the curtain, the house has been cleaned, scrubbed, painted, recarpeted, etc., until one is delighted with its neat appearance. It opened its season yesterday with an excellent presentation of the Black Hussar, and attracted a good-sized audience. It will be the policy of the managers, Dan Young and Harry Lightwood, to produce light opera exclusively, the bill being changed weekly. The leading members of this company are Bruce Paget, Edward Eagleton, Ben Lodge, Sylvain Langlois, Samuel S. Partello, Charles Stout, Edward Weston, Louise Royce, Fannie Myers, Josephine Intropidi, and Hetta Beaudet. The chorus contains a number of pretty girls. E. Beith is the treasurer and Homer Sheridan has charge of the press and advertising matter. An invitation performance was given Friday evening last, and every seat in the house was taken. Fifty cents will be the highest price of admission charged.

In Atlantic City, a musical comedy, was given two performances yesterday afternoon before large houses at the Fountain Square. The play was written by Frank M. Wills, and he himself heads the producing company. He is one of the best delineators of German comedy that we have on the stage, and his efforts were ably seconded by the whole support. Pat Rooney, Jr., is in the cast.

The Wolves of New York is at Henck's. The sale of seats warrants the statement that the engagement will be a financial success.

Brady's Stock company is back at Robinson's and is producing Woman Against Woman. Selma Herman is the leading lady, and her beauty and talent have made her a decided favorite. The house was all that could be desired.

Gertrude Zella, In Gay New York, is seriously ill at the City Hospital. Josephine Stanton has replaced her in the cast.

WILLIAM SAMPSON.

AS TO COPYRIGHTING TITLES.

Howard P. Taylor's letter of complaint regarding the copyright department of the Congressional Library that appeared in last week's MIRROR was shown to Thorvald Solberg, the Register of Copyrights, by THE MIRROR'S Washington representative on Saturday last, John Russell Young having referred our correspondent to Mr. Solberg.

"Regarding Mr. Taylor's statement concerning his 'Klondike' experience," said Mr. Solberg, 'I would say that there is nothing in the copyright law to prevent the use of a title when it is so generally used and so simple as the one in question. So far as this office is concerned we have no course to pursue except to issue certificates in such cases, as the law leaves us no alternative. If the title of a book or play is so distinctive that if applied to any other its value would be detracted from we would issue no additional certificates, but it is an extremely difficult matter to make this distinction. The name of the author or that of the publisher may be sufficient to cover the distinction. In a case like that of 'Klondike' there is a rush to secure certificates, so that title may be considered general property, in one sense.

"It should be remembered that the copyright department is to a certain extent only a department of record. So far as the Register of Copyrights is concerned he has no judicial function. The only way that delicate questions of proprietorship can be decided is to take them before the courts.

"It is easy to explain Mr. Taylor's question why two copies of everything are required. One copy is kept by this department as a proof of property, and the other copy goes into the library. In the old library things were in such a crowded and cramped condition that it was utterly impossible to transact properly the business that came to it. Under the new system any letter of inquiry sent to the librarian is turned over by him to the head of the department concerning which information is desired, and an answer is sent in due course.

"The new library under Mr. Young is not only new in name, but in everything pertaining to it. If persons who have business to transact, whether in the copyright department or in any other, have not realized this up to the present time, they will undoubtedly realize it in the future."

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Forbes-Robertson's Fine Hamlet—A New Play at Old Drury—More American Plays.

(Special Correspondence of The Mirror.)

LONDON, Sept. 18.

First pausing to mention with some surprise that there have been only four American plays tried in our Island Home since I last mailed, I forthwith pass on to describe to you our very latest and up-to-datest Hamlet.

The Hamlet in question is Forbes-Robertson, and it may at once be said that no Hamlet within the memory of living playgoer has ever been greeted with such a chorus of praise, not excepting Henry Irving, who, at the Lyceum, nearly twenty years ago, gave the moody Dane his record run—namely, two hundred nights, and thereby hangs a tale of which more anon.

For my own part I, too, who have seen many Hamlets, man and boy, for five-and-thirty years, regard the new Hamlet as very striking and singularly fascinating. I do not, however, regard it as faultless—what Hamlet ever will be? It has to my thinking one or two important defects from whatever point of view you regard this character, which is assuredly as complex as—as, say, that of woman. The comparison in this connection is not so far-fetched as might appear, for Forbes-Robertson lays undue stress on what might be called the feminine traits in the melancholy Dane's character. That is to say, he overemphasizes the variableness, the daintiness, and shall I say the petulance of the Prince of Denmark's character. Moreover, he is not only the least melancholy Dane I have ever seen, but he is what our pros and chappies would call "a dear, darling boy!" and is altogether sweet and gracious. Thanks to this new and often buoyant reading, and to this elasticity of temperament, Forbes-Robertson, always a fine and well graced actor, is the least conventional Hamlet since Fechter and Irving. Indeed, except that he has a far better voice than either of those Danes, and speaks our native tongue with striking purity of tone and correctness of ear, he reminds one ever and anon of both Hamlets. He lacks, however, that strong "note" of imaginative power and of intellectual force in which Irving excelled—the quality that made him in many respects the finest Hamlet of our times, and leaves him in that position. There are certain Shakespearean impersonations in which our Sir Henry makes me tired, such as Romeo and Othello; also much of his Macbeth pleases me not. But there are certain Bardic roles in which I have not seen his equal, and one of these is that of the well read and oft soliloquizing Dane, whose views of life were undoubtedly plagiarized from that good old nineteenth century pessimist, Schopenhauer.

Allowing, then, for previously mentioned defects, and for one defect which is to me more serious—namely, a dash of very light comedy gaiety in the last scene just before the fencing bout, the new Hamlet is most welcome, because it is, for the most part, a natural Hamlet, both in speech and action, and not a Boanergeslike, hair-clutching, chest-thumping, eye-rolling, gasping, juggling Hamlet, such as we have often seen. All the soliloquies are beautifully delivered; the closet scene, the bouts with Rosencrantz and Guildenstern, the advice to the players, wherein stage-manager rather than author Shakespeare spake, are all beautifully rendered. Moreover, when opportunity serves, this Hamlet is more tender and filial toward his mother than many Hamlets, some of whom have shown great rudeness to the seemingly virtuous Mommer Gertrude. The new Hamlet's references to his father in this scene, and the gentle and heart-relieved manner in which he embraces the now repentant Queen, are touching in the extreme.

Forbes-Robertson has carefully prepared his own stage version, restoring both Reynaldo, servant to Polonius, and Fortinbras, Prince of Norway. The first-named restoration is of comparatively little value, but the Fortinbras incident, showing his arrival just at the moment of Hamlet's death, his arrangement of a grand soldier's funeral for the late perplexed Prince, and his resolve to take the vacant throne, form a most impressive and, of course, the only proper finish, to this tragedy of tragedies.

Mrs. Patrick Campbell's Ophelia is not of the greatest. I have seen actresses of far less importance play it far better. She starts her well-known plaintive note at the beginning of the play, thereby lessening its effect in her one great scene—namely, where she appears demented and sings snatches of songs. At the Lyceum this scene is played in a pretty garden, and poor Ophelia wanders around sorting the flowers she bestows on the King and Queen, and her brother—a wise innovation, which affords bright and picturesque change from the gloomy castle ramparts and rude interiors that have to prevail during the balance of the time.

The Ghost, as played by Forbes-Robertson's brother Ian, did not impress me overmuch. He seemed a common sort of ghost, with not much of "the Majesty of buried Denmark" about him. Nor did I enthuse concerning the Laertes of that usually excellent actor, Bernard Gould, who is Bernard Partridge when he draws pictures.

After Robertson, the best and most Shakespearean performance is "handsome" Jack Barnes' Polonius, the most natural and most striking Polonius I remember to have seen. Hamlet is doing enormous business at the Lyceum, and everybody is talking of it. It seems in for a run, but whether for such a run as Irving had is doubtful. If it should achieve anything like that, it must of course shift elsewhere, as Sir Henry returns at Christmas to produce his son Lawrence's play, Peter the Great.

We had a little rest from first-nighting on Monday, but on Tuesday it was necessary to resume that more or less pleasant pastime at the Garrick, when that once favorite comic opera of good old Offenbach, La Perichole, was revived by Manager Brickwell, in connection with Manager George Edwardes, who really seem to be busier than ever in theatre-running. The old opera had had a revised libretto prepared for it by Alfred Murray, whose name has not been seen on any London play bill since he was wont to be the late H. B. Farnie's "ghost" before the said Farnie became the late—and probably his own ghost.

The new version proved far better than the old, being especially far less given to the word twisting and the buffoonery which held sway in this kind of piece some fifteen or twenty years ago. The music, of course, was as bright and earhaunting as before—nay, more so, for sundry numbers cut out of the original English version were restored. In short, as regards the piece itself it was a triumph for the long deceased composer, who during the Second Empire set all Paris, and subsequently all London, wagging its collective head, jigging its collective feet, and whistling its collective whistle.

But a truce to this reverie induced by reflections en route. Strict attention to business demands that it should be stated that Florence St. John, whom you have seen, represented the once famous Hortense Schneider's part of La Perichole in that melodious manner which she, Florence, has long evinced. Undoubtedly the best comedy performance in this revival was John Le Hay's impersonation of the Viceroy of Lima; but, then, little Le Hay, whom you will probably remember as the Syndic in His Excellency in New York, was ever a good comedian and a good singer. Richard Clarke as Piquillo showed himself that very *rara avis*, a tenor who can act to some extent. The other chief scorers in this interesting and magnificently mounted revival were Emmie Owen, from the Savoy, as Amita, and Fred Kaye as Don Pedro. Put sooth to say, the entire cast was of more than usual strength.

Old Drury, as that ancient playhouse has long been called, reopened on Thursday night, under the direction of what is called The Drury Lane Theatre Company, Limited, the chief member of which is a young Stock Exchanger, known in theatrical circles as Herbert Love, and not utterly unconnected with the hereinbefore mentioned Garrick, and one or two other theatres. Old Drury's manager and play producer is young Arthur Collins, so long the able aide-de-camp of the late Sir Augustus Harris. The play produced is the work of Cecil Raleigh, once a minor actor, but now a playwright of some importance, and Henry Hamilton, also once an actor of better calibre than Raleigh and nearly a poet. The drama is entitled The White Heather, and is an interesting specimen of that class of topical drama introduced by the said Sir Augustus, Paul Meritt, and Henry Pettit. This kind of play has to be written up to special scenery and, for choice, around certain episodes of the year. It is in point of fact generally little more than a dramatization of the daily paper, a number of snapshots at passing or past events, dished up with a good flavoring of patriotic sentiment and low comedy, broad enough to tickle the ears of the groundlings.

It may be imagined that to make this sort of go-as-you-please play, or melodramatic revue, as it were, interesting at all, is no easy task, but the experienced R. and H. contrived again to hold the attention of the house through four long acts. They have with some daring chosen a Scotch marriage for the basis of their story, a basis always a bit risky and always difficult to work. Even Wilkie Collins, shrewd constructor and strong situation-deviser as he was, didn't find his Man and Wife go for much when he turned it into a play, and Gilbert's Engaged, one of the very cleverest of his works, in satirizing this kind of marriage got rather in a tangle, which could not be straightened out. Hence the play never caught on except among what a certain music hall comic singer once described, when giving evidence in a certain case, as "the literarity of this country." Raleigh and Hamilton manage this difficult question better than some playwrights have done. Their situations, often exciting, are bound up with the efforts of a deluded and persecuted heroine of humble birth to prove her marriage to a villainous Scotch aristocrat, and his many schemes to thwart and degrade her and to illegitimatize her child. During the process we are shown a Scotch moor, with real live sheep and ditto smoke; our native Stock Exchange during a panic concerning Rand mines; Battersea Park-on-Thames, with real cyclists on real cycles; Boulter's Lock, on the same useful river; the ocean's bed, with the wreck of the yacht on which the Scotch marriage was solemnized by the simple agreement to take each other for better or worse, and finally, a replica of our Duke of Devonshire's house during the progress of a grand fancy dress ball similar to that the Duke and Duchess recently gave to all the higher nobility by way of celebrating our Good, Gracious Queen's Diamond Jubilee.

The Stock Exchange scene, culminating in the "hammering" of the heroine's father, who thereupon falls dead, is a very exciting and splendidly managed affair. The Battersea Park and Boulter's Lock scenes are marvels of realism and picturesqueness, while the grand ball scene, with the real fancy costumes worn at Devonshire House, is an indescribable mass of life and color. The most dramatic scene of all is that placed under the sea, where the villain puts on a real diving dress and goes down to the wreck of the yacht in order to gain possession of the compromising log book which contains the record of the marriage. Hardly has he grasped the book when one of the two heroes, who madly loves the heroine, also descends in a real diving dress, and after a fearful struggle gets the book from the villain, and also three or four stabs in the back, upon which he cuts the villain's life line and settles him. On reaching the land he hands the precious book over to the other hero, who has done nothing whatever for the girl, and dies. This scene is very realistic, although mostly consisting of cut cloths and gauzes. By means of a shrewd device, which it is not fair to describe, numbers of real fish are seen swimming about. The whole production deserves the highest credit, and so does the acting. Chief among the players is Mrs. John Wood, who plays a tremendous part, a comic aristocrat with "views," and plays it splendidly. She looks gorgeous moreover in her many wonderful costumes, especially where impersonating Queen Elizabeth at the fancy dress ball. Henry Neville, after having played chivalrous heroes for the last five-and-thirty years, now plays the villain, and plays it most artistically. Charming Kate Rorke as the humble heroine, the majestic Beatrice Lamb as a haughty damsel of high degree, young Robert Loraine, son of old Tragedian Loraine, as the self-sacrificing hero; C. M. Lowne, Pattie Browne, formerly of Australia; a new actor named Dawson Milward, six feet three in height, as the non-sacrificing but successful hero, and J. B. Gordon as the heroine's heartbroken and stockbroking father, all play well. The last-named gave a very intense performance in his one act. Undoubtedly Old Drury's new play is a huge success.

The aforesaid four American plays imported here comprise Martha Morton's comedy, A Bachelor's Romance, which John Hare seems to have successfully tested at Edinburgh a few days back; My Wife's Step Husband, copyrighted at Tenby on the Welsh coast last Tuesday; A Virginia Courtship, copyrighted at the Vaudeville on Tuesday, and The Swell Miss Fitzswell, which was similarly run through at the same theatre on Thursday afternoon. By this may ye see that your Charles Frohman's our Mr. William Lestocq is pretty busy in the copyrighting line. Touching American plays, Miss Francis of Yale has caught on so at the Globe that Manager E. B. Norman has not only bought up the remainder of Penley's lease but has secured the house for a long period ahead.

After to-night there will be a kind of close time for West End first-nighters. Two new plays, however, a comic opera called Toto and Tata, and a melodrama adapted from La Porteuse de Pain, are due next week at Camberwell and Hammersmith respectively, and Loie Fuller starts her fire dancing at the Empire, so theatre noticers will not be utterly idle.

GAWAIN.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - OCTOBER 2, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY.—Half a King.
DALY'S.—The Circus Girl, 8:30 P. M.
EMPIRE.—The Little Minister, 8:20 P. M.
FIFTH AVENUE.—A Southern Romance.
FOURTEENTH STREET.—The Sign of the Cross.
GARDEN.—A Bachelor's Romance.
GARRICK.—A Stranger in New York, 8:30 P. M.
GRAND OPERA HOUSE.—Primrose and West.
HAMMERSTEIN'S OLYMPIA.—Vaudeville.
HOYT'S.—A Bachelor's Honeymoon.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
LYCEUM.—Chanoe Alley.
PEOPLE'S.—McFadden's Row of Flats, 8:15 P. M.
PLEASURE PALACE.—Vaudeville.
PROCTOR'S 23d STREET.—Vaudeville.
STAR.—The Fair at Midgettown, 8:15 P. M.
TONY PASTOR'S.—Vaudeville.
WALLACK'S.—A Coat of Many Colors.

A PROFESSIONAL QUESTION.

The Actors' Society of America, the growth of which The Mirror has carefully noted and encouraged, and most of the practical plans of which this paper has described and endorsed, appears to be in a state which calls for note and comment. The society, at last official accounts, numbered over one thousand members of the profession, many of them being prominent and all of them being earnest for beneficial association. Like all new associations, the society has dealt with internal troubles as to government and administration, and has apparently dealt with such troubles wisely; but it is now in the throes of an agitation the results of which will fortify and strengthen it as a professional body or change it arbitrarily to an organization on the lines of trades-unionism.

Such a change in the character and purpose of the Actors' Society cannot be made in haste, and must involve formal, well-considered, and careful amendment of its constitution and by laws, because, unlike many organizations of professional persons, and unlike all organizations of tradesmen and artisans, the society has its being by virtue of and under the incorporation laws of the State.

There is no doubt that a majority of the members of the Actors' Society of America, if they wish to do so, may reorganize that association and limit, extend, or change its original plans in any way, by due process. They may make it an adjunct of the Federation of Labor, which is composed of unions of various trades, and render it subservient to all the laws of that body, or they may preserve and maintain it as a society with practical and æsthetic purposes in line with the interests of the profession to which its members belong.

The constitution of the Actors' Society declares that its objects "shall be to promote and improve the actor's calling and its conditions by mutual benefit, dramatic, artistic, economic, and social means." Among the first beneficial matters undertaken by the society were the enlistment of boards of health in a crusade against unclean and unsanitary dressing rooms in theatres; the perfection of a system of professional information of value to individual members of the society as to managers and business, and the establishment of a bureau of engagement. All of these features were conducted with benefit, and there were other plans for producing plays, for the arbitration of disputes between members of the society and managers, and for discrimination against dishonest managers and actors for the general benefit of the profession that promised well and might legitimately have been pursued.

The natural and dignified scope of the Actors' Society, as it was originally planned, was by no means confined to the particular activities here set forth. If it becomes an indistinguishable element among a mass of simple trades-unions, it will lose all character as an association that ought to uphold artistic ambition and purpose, and will not only be arbitrarily subject to the narrow laws that govern subordinate bodies in the theatre that really depend upon the actor, but must also yield sympathetic allegiance to and subordinate its own welfare to other merely mechanical organizations that have nothing in common with the profession of the stage.

The question arises as to whether the laws of trades-unionism can be made applicable, even theoretically, to a profession that depends upon individuality for its distinction. It is said that many members of the Actors' Society, among them those more prominent in the profession, will at once resign from that body if its plans and character are changed as proposed. Other prominent actors are in favor of the proposed amalgamation, on the theory that employing and managerial interests are becoming so crystallized and so arbitrary in their dealings with the actor that he must organize with labor bodies for self protection. There is no doubt that recent tendencies of organization in management have militated against many in the profession, but it is more probable that eventually the individuality that makes the actor valuable and gives him standing would correct, through the natural law of supply and demand, the aggressions that for the moment are consequent upon an effort to make a monopoly of the theatrical business, than it is that the actor would accomplish greater independence and security by sinking his individuality in that of a mere mechanic.

COMING TO JUDGMENT.

The decision of Judge C. J. Foster, of the United States Court, holding that the Kansas City Live Stock Exchange is a Trust organized in violation of the Sherman Anti-Trust law, and the consequent action of Attorney-General McKenna in enjoining the Omaha Live Stock Exchange from doing business, have amazed and frightened the members of all Trusts, but this adjudication and this prosecution will please some millions of honest persons whose productive labors have made possible the organizations of speculators and gamblers that have fattened on the property of others, and demoralized the natural laws of production and trade.

In his opinion in the Kansas City case, Judge Foster reprehends all such organizations that "tamper with or in any way restrain the natural flow of the stream of industry or commerce." It is this class of speculative cabals that the Sherman law was framed to apprehend and regulate, and this decision by the court, which under the system of the commonwealth must eventually furnish corrective machinery, will be commended by every good citizen. In his opinion Judge Foster, who criticises many of the so-called exchanges as potential instrumentalities against the general welfare, says:

> Men who add nothing to the productive wealth of the country grow rich or poor by gambling on the wealth produced by others. Men daily are selling through these exchanges millions of bushels of corn, wheat, and other produce who neither have nor expect to have a bushel, and others are buying millions who never expect to receive a bushel. Both sides are tampering with the normal prices fixed by the law of supply and demand, and attempting by false and dishonest means and methods to serve their ends. The courts have uniformly condemned this class of business as illegal, and though it is under the ban of the law, it still flourishes. The remedy must be looked for in legislation, and not in the courts alone

What is here declared is true, and it applies to many bodies of speculators and adventurers who have fastened upon various branches of business like birds of prey. Perhaps as plain a case in which such a body seeks to restrain the natural flow of legitimate business is found in the so-called Theatrical Trust, which, though it is but now beginning operations, casts its sinister shadow against the door of every theatre in this country, and by insidious methods discourages and seeks to embarrass all individual enterprise upon which it cannot levy tribute. In view of this decision by the United States Court, it is safe to say that all such organizations will temper the bandit zeal with which they have conducted "business" with some show of judgment. In due time, no doubt, and for legal cause, the courts are bound to deal with all of them.

There are vaudeville theatres in New York that do not profit by liquor-selling, just as there are regular theatres whose managers never would think of establishing connecting bars, no matter what the law in the case might be. The theatre public knows what it wants and goes where it can get what it wants, as the occasion moves it.

PERSONALS.

Adams.—Maude Adams, at Baltimore last week, attempted the alleged game of golf with considerable success. It is eminently fitting that Miss Adams should affect a Scottish game while appearing in a play of Highland heather lineage.

Bangs.—Frank C. Bangs has announced his intention to retire permanently from the stage at the conclusion of his engagement with A Southern Romance.

Mapleson.—Colonel J. Henry Mapleson contemplates a season of comic opera at the London Olympic, and William Parry will probably assist him as stage-manager.

Mannering.—Mary Mannering, leading lady of the Lyceum Stock company, will appear for the first time in this city as Princess Flavia in The Prisoner of Zenda at the Harlem Opera House this week.

De Navarro.—Madame Antonio de Navarro (Mary Anderson) sang at a village charity concert at Broadway, Worcestershire, England, last week.

Golden.—Richard Golden was nearly suffocated by escaping gas in a hotel room at Washington last week. A hotel attache, who sought to find the gas leak by lighting a match, caused an explosion which nearly resulted fatally.

Rooke.—Irene Rooke, who plays the part of Mercia in the English Sign of the Cross company now appearing in this city, was the first English provincial Mercia. She was chosen for the part by Mr. Barrett after he had seen her as Perdita in Ben Greet's production of A Winter's Tale She has been with Ben Greet for five years, and was only "lent" to his brother, William Greet, for the American tour of The Sign of the Cross.

Irving.—Sir Henry Irving has finished a short preliminary tour, and began his regular provincial tour with Ellen Terry and the Lyceum company, at Birmingham, Sept. 27.

Winter.—William Winter has been on a driving tour in England with Ellen Terry. They visited Stratford-on-Avon and other interesing places.

Kendal.—Mrs. Kendal, who is now on her usual Autumn tour, will devote three or four weeks in December and January to Shakespearean and miscellaneous recitals.

Crox.—Elvia Crox has been detained at San Francisco longer than her contract, owing to her success in grand opera there. She will arrive in New York this week.

Coghlan.—Charles Coghlan has been engaged by F. C. Whitney to play the leading role in Theodore Kremer's new comedy-drama, which will be known as In Old Vienna or as Bells Out of Tune.

Nordica.—Lillian Nordica will arrive in this city from Europe during the present week.

Howard.—Bronson Howard returned to the metropolis last week from his Summer home in Maine, where he has outlined a new play for early production.

Belasco.—David Belasco arrived in New York last Saturday from San Francisco, bringing with him twenty players who will appear in The First Born at the Manhattan Theatre next week.

Fry.—Mrs. Emma Sheridan-Fry has recovered from the effects of her late accident and paid a visit to the Professional Woman's League last week.

Guttmann.—Melanie Guttmann, of Vienna, made her American debut at the Windsor Theatre in this city last Friday evening. Her singing of several grand opera numbers was greatly enjoyed by a large audience.

Wilstach.—Paul Wilstach, dramatic editor of the Washington *Times*, was in town on Saturday.

Olcott.—Chauncey Olcott, it is said, will be married in Boston to-day to Mrs. Alexander Rubino, of New York.

Kiralfy.—Imre Kiralfy will arrive in New York next Saturday to arrange for the production here of his latest spectacle.

Daly.—Augustin Daly is busy with preparations for his next Shakespearean production. It will be The Merchant of Venice, with Ada Rehan in the role of Portia.

Dixey.—Henry E. Dixey intends to return next season to the fold of the legitimate drama, and to star in a new comedy.

Ritchie.—Adele Ritchie has been highly praised by the London critics for her impersonation of Cleopatra in The Wizard of the Nile.

LETTERS TO THE EDITOR.

HE WAS VICTIMIZED.

South Abingdon, Mass., Sept. 23, 1897.

To the Editor of The Dramatic Mirror:

Sir.—The card of C. R. Gardiner in your paper is an injustice to me, and calculated to do me much injury. The play An Artist's Dream was purchased by me from Joseph O'Brien, a dramatic author of New York, and I hold a legally executed bill of sale of the same, dated June 29, 1897. It is Mr. O'Brien who has imposed upon Mr. Gardiner and myself. A few weeks ago I was informed by Charles Mortimer, the actor, that An Artist's Dream was only A Farmer's Daughter bodily, and I at once withdrew the same from my repertoire, sustaining much loss and inconvenience in so doing, and I have not since performed the play. Nor will I. Mr. O'Brien informed me that he was at work on plays for Effie Ellsler, Marie Wainwright, Rose Coghlan, and Agnes Herndon. I had a one-sheet and two one-half sheet lithographs made for An Artist's Dream, which are a complete loss to me. In conclusion will say that the Columbian Comedy company is solidly booked for the season, and it is my desire and effort to conduct its tour upon honest, business principles. Trusting you will give this the same prominence accorded Mr. Gardiner's card, I am,

Respectfully yours,
C. Y. Parsons.

A DATE IN DOUBT.

Salt Lake City, Utah, Sept. 14, 1897.

To the Editor of The Dramatic Mirror:

Sir.—Readers of The Mirror in this city were much interested to note in your issue of Sept. 4 an article on "The Unmarked Grave of Julia Dean," stating that it had been discovered in Port Jervis, and giving as the date of her death May 19, 1868. I inclose you a clipping from the Salt Lake *Herald* of the 12th, which shows this date to be an error, as she played in Salt Lake more than a month later than the date named as the time of her death. Many friends of the lamented actress, who for years have been in ignorance of her final resting-place, would be grateful if The Mirror would clear up this inaccuracy. Another statement in the article referred to is incorrect: that in reference to all of Julia Dean's kindred having passed away. She has a sister-in-law residing in this city, and a niece whose name is Julia Dean, a young lady who lately left here to enter the dramatic profession in New York.

The suggestion of your correspondent that an endeavor be made to place a memorial stone over the grave of the splendid actress is warmly approved here, where she lived for a considerable time, and where her genius is still fondly remembered.

Yours truly,
H. G. Whitney,
Dramatic Editor for *Herald*.

THE DEATH OF CAROLINE RICHINGS.

Radford, Va., Sept. 18, 1897.

To the Editor of The Dramatic Mirror:

Sir.—Will you kindly permit me to correct an inaccuracy in a recent number of The Mirror? In a very interesting résumé of Mrs. John Drew's life reference is made to the once well-known prima donna, Caroline Richings, who is mentioned as having died "poverty-stricken and forgotten."

Miss Richings married Pierre Bernard, an actor and singer of some note, and had, for several years prior to her death, lived in Richmond, Va., where, assisted by her husband, she had established a flourishing conservatory for vocal music, and, I think, with a view to preparing pupils for the stage; and she was doing well at the time of her death.

Mrs. Bernard was always a favorite in Richmond, and still lives in the hearts of those who knew her as Caroline Richings on the operatic stage. I knew Mrs. Bernard well. At that time I was organist of the Monumental Protestant Episcopal Church; Mr. Bernard was a member of my choir, and Mrs. Bernard was temporarily filling the position of my soprano, who was ill. The circumstances of her death were peculiarly sad, inasmuch as in her last hours she was debarred from the kindly ministration of friends, of whom she had a host in the city. She fell a victim to small-pox, which was at that time prevalent. Only two or three days before her illness, in conversation with her, she having remarked that neither she nor her husband had ever been vaccinated, I urged her to delay it no longer. Unfortunately my advice was not needed, as she had no faith in the preventive. She was buried in Hollywood Cemetery in a most lovely spot.

I recall a touching incident in connection with this, the closing chapter of her history. Just as the funeral party was leaving, the last rays of the setting sun fell astant her grave; and at the same moment a little bird in a neighboring tree warbled a plaintive melody. A fitting requiem for the singer whose voice was forever hushed. R. H. C.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

M. J. O'C., New York city: Letters addressed care of The Mirror would reach them.

Dora W. Jaixen, Buffalo, N. Y., and L. D., Troy, N. Y.: Watch the "Dates Ahead" column in The Mirror.

R. T. D., Lowell, Mass.: Edwin Brandt impersonated Abraham Lincoln in Dan Hart's play entitled Between Men.

James P. Hanford, Cincinnati, Ohio: The Mirror interview with Bonfanti was published in the issue dated May 29, 1897.

Samuel Engelhardt, San Francisco, Cal.: Mary Anderson's marriage to Antonio De Navarro took place at Hempstead, London, England, on June 1, 1888.

T. L., Denver, Col.: The Marquis of Michigan was written in collaboration by Glen McDonough and Edwin Townsend, and was produced at Washington, D. C., on Aug. 2 last.

Anita Comfort, St. Louis, Mo.: Emma Calvé's address is 45 Avenue Montaigne, Paris, France. 2. You will have to apply to some dramatic agency in Paris for the address of the dancer you refer to.

A. L. Barnes, Chicago, Ill.: The New Barmaid is by Fred Bowyer and John Crook. Arthur Watts is business-manager of both companies. His address is care of Basil Dawson, 52 Regent Street, London, England.

J. Thomas Sutton, Providence, R. I.: May Irwin played the part of Elizabeth when Peter F. Dailey was starring in A Country Sport. The Widow Jones was originally produced at Brockton, Mass., on Aug. 19, 1895.

George A. Franklin, Brooklyn, N. Y.: Alfred Hennequin was born at Liege, in 1842. He broke down from overwork, and in March, 1889, was confined in the asylum of Saint-Mandé, where he died on Aug. 7, 1897.

Albert Tempest, Cedar Rapids, Ia.: 1. Della Fox was not in the cast of The Little Hussar. She played the title-role in The Little Trooper. 2. Write to Joseph Byron, The Alpine, Thirty-third Street and Broadway, New York city.

Norman H. O'Donoghue, Washington, D. C.: 1. There is no prevailing rule. After a dramatist has made his reputation he usually prefers a contract for royalty. 2. One very successful play on a royalty contract may bring a small fortune to the author, but successes of that order are not plentiful. The usual royalty paid to successful playwrights is 5 per cent. of the weekly gross receipts up to $4,000, and a rising scale of percentages if the weekly receipts exceed $4,000. Even a first play, when accepted, may command a 5 per cent. royalty, if the author is shrewd enough to insist on those terms. Your friend is, therefore, mistaken when he contends that dramatic authors are "miserably paid," for if a play only ran for one season on a 5 per cent. royalty, and supposing that the average weekly receipts were only $4,000, the author would receive $8,000 on a season of forty weeks. Failures in play productions, as in all other unsuccessful business ventures, are, of course, "miserably paid," but you are correct in your assertion that "large sums are often given for a single piece." 3. Henry Irving and Beerbohm Tree have not made any arrangements to visit America this season.

THE USHER.

The resentment felt by Charles Frohman at being forestalled by Oscar Hammerstein in producing the first Chinese play in New York has led to serious results, and the probability is that the consequences will be more far-reaching than the author of the present music hall convulsion anticipated.

If Mr. Frohman had reason to believe that The Cat and the Cherub infringed any rights that exist in original features of The First Born he might have sought an injunction or other legal remedy. But he chose instead the remarkable course of complaining to the police to take action against Mr. Hammerstein for selling liquor in his auditorium and conducting a theatrical performance on his stage in violation of the terms of his concert hall license.

Subsequently Mr. Frohman gave another reason than The Cat and the Cherub affair, possibly because it was impolitic to affront public opinion by basing the beginning of a crusade against a favorite and popular class of entertainment on grounds of business annoyance. He announced that it was his desire to establish a "buffet" in the Empire Theatre for the sale of liquor to his patrons, but holding a theatre license this was impossible; wherefore he considered it unjust that music halls should be permitted to give theatrical performances and sell drinks unmolested.

Between a theatre like the Empire and a music hall like the Olympia there is a considerable difference.

I do not think the patrons of the Empire, or of any other legitimate playhouse, are desirous that a bar or a "buffet" should be maintained by the management. On the contrary, it is more than likely that if Mr. Frohman were permitted to combine the sale of liquor with theatrical performances under the Empire's roof his house would lose caste and the character of his patronage would deteriorate.

Saloons in or adjoining theatres were contemporary with the "third-tier"—an institution in New York theatres formerly that did much to bring the playhouse into disrepute and to furnish its detractors with ammunition to fire at it. The third tier was the gallery to which women of the town were relegated and where liquor was sold. That day, happily for the stage, is past.

Persons visit a music hall in a different mood and impelled by a different object than that which induces them to seek diversion in a theatre.

The entertainment provided at such an establishment as Olympia is of the kind that furnishes an agreeable accompaniment to smoking and moderate drinking. Diversions that are proper there would be out of place in the more staid and formal atmosphere of a regular theatre, or even at vaudeville theatres like Keith's and Tony Pastor's, which attract still another class of spectators.

In other words, there is a fitness in all things, and while beer mixes admirably with kaleidoscopic music, song, and dance, it does not go down with drama—in this country, at least.

There should be no laws that are intended only for occasional or special enforcement. The law defining the kind of entertainments that may be given under a concert hall license ought to be overhauled and changed to suit the requirements of this time and this community.

So long as our music hall managers are allowed to conduct their places on sufferance only, through the failure to enforce what is virtually an obsolete law, so long are they in peril of interference prompted by rivalry, or worse. This state of things should not continue.

The people of New York want the music halls, which fill a unique place in the amusements of the great city, and which, as a rule, have been conducted with decency and order.

While the cause of the present crusade may not be commendable, and while the authorities for years past have regarded the law they violate as a dead letter, it is just as well that the question should be threshed out once and for all, and the rights of the music hall manager defined and established.

It is said that Messrs. Nixon and Zimmerman, who control the first-class Philadelphia theatres—with the single exception of the Park—have informed attractions booked there that they will not use window advertising and lithographs may be dispensed with.

This move is attributed to a desire to put a stop to the lithograph-ticket nuisance and to save attractions the expense of a form of advertising that is considered of slight value by the managers in question.

The correctness of this explanation is open to serious doubt. Nixon and Zimmerman's reform extends only to window work. Stands and posters will be used by them as freely as before—perhaps more freely.

Nixon and Zimmerman are heavily interested in the American Bill Posting Company, a concern that controls the bill posting business of the Quaker City.

Nine times in ten the new star or the playwright who wishes to prove faith in his play by backing it comes to grief or retires from the field to chew the cud of bitter reflection.

The reason seems to be that there is a strange affinity between new comers with money and theatrical adventurers without money.

The experienced and honest manager invariably discourages the would be star of unknown powers, and as a general thing he does not find the play of the untried author promising enough to warrant encouragement. He has conscientious scruples against taking money from these trustful innocents or advising them to squander it themselves.

But the dyed-in-the-wool theatrical buncoer has no such qualms. "Do others, or they will be done by others" is his motto, and he would consider himself as great a fool as his victim were he to shirk the opportunity to fleece, for he knows full well that nothing short of a miracle will prevent the novice from learning his costly lesson. He knows, too, that his swindling specialty, like the green goods game, seldom carries with it serious legal consequences.

These operations are not confined to curbstone managers. Men comparatively prominent in the theatre world have been known to lure on the uninitiated and pocket what they could before disaster came to the foolhardy stranger.

When "a good thing" of this kind comes to the surface it is scented from afar. Every description of hungry palm is stretched forth. The manager becomes an object of consideration. "Plenty of money behind it" is the word passed around.

Money is wasted right and left. The manager, besides his legitimate salary, enjoys his "trimmings," et cetera, "on the side." The plucking continues until the victim realizes his folly and either voluntarily or compulsorily comes to a standstill.

When the end arrives those that have profited by his inexperience or madness are the first to turn upon him.

The slow way is the best way, after all, especially in these days when so many adventurers and speculators have sneaked into the business of theatrical management, to the detriment and injury of the men that pursue the business honestly.

Young people who believe they are destined to high honors and emoluments on the stage are wiser to win their way to the top by hard work than to risk their own or their friends' money in the attempt to get there with one desperate leap, and it is better for unacted authors to remain unacted, if needs must be, rather than expose themselves to the attentions of the road agents that infest the theatrical highways.

A correspondent of the *Sun* the other day called attention to the fact that twelve of the twenty-nine New York theatres advertising in that newspaper neglect to give the location of their houses, which is confusing to out-of-town people.

The *Sun's* correspondent is quite right. Managers often take too much for granted in framing their official announcements. The location of the theatre, as well as the hour at which the performance begins, always should be given.

The public regards the theatre advertisements more in the light of an amusement directory than anything else, and a directory that fails to direct is useless.

Francis Wilson's judgment in putting Half a King on at the Broadway for another run is proved sound by the very large business that it did last week. The theatre—one of the largest in the city—was filled or crowded every night.

Mr. Wilson has a new opera in hand, but he will not need it until next season. During his coming tour he will visit all the important cities where Half a King made a hit last year, and he will go, besides, into new territory.

The *Spirit of the Times*, which has a positive genius for blunders, says that Mr. Wilson is not in opposition to the Theatrical Trust! And then, in the same breath, it observes that "a star of his merit, originality, and popularity has the right to select his own theatres and make his own terms." That is exactly why Mr. Wilson is opposing the Trust.

Louis Vallot Duval, of *Le Courrier de France*, by the way, writes me as follows:

"I observe, with great pleasure, that THE MIRROR has made a stand against the Theatrical Trust, and I am glad to read your pertinent comments on the subject from week to week. They show that you are in earnest and bound to win.

"I hope THE MIRROR will not cease until the Trust is shattered. The combination is calculated to injure every interest in the theatrical profession—actors, managers, authors, agents, and every one else connected with it.

"Dollars and cents furnish the breath of life to the Trust, and its tendency, like that of other monopolies, is to squeeze and oppress."

FRANCIS CARLYLE LOSES HIS SUIT.

Francis Carlyle was dismissed recently from the Alcazar Theatre Stock company, San Francisco, for refusing to accept an unimportant role in a certain play. He then sued Manager Fred Belasco for breach of contract. Justice Carroll decided last week that "'a leading man' on the stage does not ruin his professional reputation by playing minor parts." T. Daniel Frawley and Frank Worthing were witnesses in the case.

A TRIP TO PAMLICO.

The train had left the big station in Jersey City an hour before, and was rolling through green new Jersey hills when there was a sudden slowing down, and the conductor's shout, "Pompton," sounded in a MIRROR man's ears. A moment later he was seated beside Mrs. Henry C. de Mille in her carriage spinning along the fine hard road to Pamlico, where Henry C. de Mille, the author of Lord Chumley, The Charity Ball, The Wife, and other celebrated plays, spent his last days, and where Mrs. de Mille now conducts an ideal school for girls.

One gets a charming first impression of Pamlico from the ride along this road. It runs by fine dwellings of wealthy New Yorkers, and over picturesque little streams. At a little distance the hills rise before you, and here and there you catch glimpses through the trees of the broad bosom of the Ramapo River and Pompton Lake. After about a mile and a half of a broad level road that is perfect for bicycling the horse begins to climb, and in five minutes Pamlico itself comes into view—a handsome house standing in bold relief upon an elevation, where it receives every breeze that blows and nothing interferes with its sun baths. From the veranda you can see Pompton Lake lying between the hills and glistening in the sun; to the West you see Pompton village, a cluster of white houses nestling in Butler Valley, and beyond, the Ramapo Hills sweep away until they become blue and hazy in the distance.

From the delightful library, where Henry C de Mille did his last dramatic work; from several very dainty and pretty bedrooms; from the gymnasium, where the girls take their indoor exercise and drill and dance and entertain in the Winter, THE MIRROR man enjoyed this view On the lawn below the house tennis was in progress, and down the hill somebody was fishing from the float of the school's boat-house, and two or three of the rowboats were being lazily propelled through the water.

The house was built by Mr. de Mille for a private residence, and was so used until 1895, when, after about a year of occupancy, he died. Mrs. de Mille afterward added a large wing and started the school. The house is arranged and furnished both artistically and comfortably. It has the even temperature resulting from hot water heat, and is lighted with gas. The sanitation and ventilation are most carefully looked after. In conjunction with the main house are two pretty cottages, in one of which the girls practice the art of housekeeping. The other is used for recitations.

It is in these cozy houses and out of doors in the delicious air that comes from the pine woods of the Ramapo Hills that a large household of girls, ranging from eight or nine to twenty years of age, live from Oct. 1 to June 1, and forget, in the enjoyment of life at Pamlico, and the happy, family atmosphere that prevails, that they are in a boarding school at all. This feeling is due to the tact of Mrs. de Mille, who possesses that all-important qualification, the ability to make the pupil take pleasure in her studies. The school is conducted upon military principles. One of the girls is appointed captain and is responsible for the discipline of her little army. The mornings are devoted to recitations, and a part of the afternoons to the accomplishments such as dancing and music, cooking, sewing, and similar branches. Mrs. de Mille does not allow school books to be opened in the evening. The time between supper and bedtime is devoted exclusively to recreation, and Mrs. de Mille and her associates make it a point to see that the girls enjoy themselves. As much of the time as possible is spent in the open air. In the afternoons the girls go for bicycle rides along the beautiful roads of the neighborhood, and frequently a long ride is taken, when the riders are accompanied by the big family carriage, into which they climb and rest at the approach of the first feeling of fatigue. In the Fall there are nutting parties, and in the Winter the whirr and ring of skates are heard constantly on picturesque Pompton Lake; and when there is snow dark forms on sleds are constantly seen darting, during the hours of recreation, down the fine coasting hill near the house.

The result of the very regular hours, the systemized exercise, and the outdoor life of Pamlico is that the delicate girl becomes robust there, the low-spirited girl acquires a brightness and a vivacity and vitality that were unknown to her before. And while she is increasing in physical strength, she is acquiring scholastic knowledge that will fit her for any college, and utilitarian knowledge of the art of home-making which will equip her for the all-important duty of presiding over a home. Mrs. de Mille and her corps of teachers give close individual attention to the girls, and if any one of them has any special aim or profession in view that fact is always remembered, and her work is shaped in that direction. Several of the girls are looking forward to entering the theatrical profession, although the school is in no sense a dramatic school.

After several hours spent at Pamlico THE MIRROR man's conclusion was that the Pamlico girl is a very fortunate and happy young person.

A TOUR POSTPONED.

Corona Riccardo's starring tour was to have begun this week at Montreal. Last Wednesday, however, her company were notified that the opening would be postponed, owing to Miss Riccardo's illness. She had typhoid fever not long ago, and the doctor advised her to rest a few weeks longer, but she was eager to begin and the preliminary work proved too much for her.

"As soon as I get on my feet again, I am going ahead," said Miss Riccardo to a MIRROR man. "No one is so disappointed at the delay as I am. The plays I shall present are a dramatization by Horace McVicker of Tolstoi's "Anna Karanina"; George Eliot's "Fadalma," and a new English version of the French play from which The Silver Key was made."

Miss Riccardo was booked for two weeks at McVicker's Theatre, commencing next Monday. Her dates there have been filled with Vernona Jarbeau in The Paris Doll.

Erroneous reports having appeared in the daily papers regarding the backer of Miss Riccardo's venture, THE MIRROR is authorized to say that Mrs. J. H. Donalle, a wealthy friend of Miss Riccardo, is the only person interested in the financial part of the undertaking.

TROUBLE ABOUT A LADY OF QUALITY.

Mrs. Frances Hodgson Burnett objected last week to Julia Arthur's production of her play, A Lady of Quality, on the ground that proper opportunities were denied to her and her representative, Stephen Townsend, for suggestions at rehearsals. An injunction was threatened, but matters were amicably settled at length by a conference between the authoress, Manager Arthur Lewis, and others interested. It was agreed that Mrs. Burnett should not attend the rehearsals, and that her cause should be entrusted to Mr. Townsend.

PROFESSIONAL DOINGS.

The saucy picture above is an excellent likeness of Ollie Lowe, a bright and pretty Chicago girl, who is the dancing and singing soubrette of Odell Williams' company in The Alderman, which opened Sept. 6 in Pittsburg. Miss Lowe, by her *chic* gowns and striking hosiery startled the city of Pittsburg. She was severely criticised in some of the papers, but observed before the week was over that she held no grudges, for roses and candy were lavishly bestowed, causing considerable annoyance to the bell boys at her hotel. She was, however, very generous, sharing her gifts with the entire company, stage hands and bellboys as well, and she left Pittsburg with very many more friends than enemies. Following Pittsburg, in Cincinnati Miss Lowe was very warmly received and highly praised by the press.

The Reverend Father McMahon wrote for the Alliance, O., *Review* an enthusiastic comment upon Aldora Shem's performance of Hamlet in that city.

Harry E. Allen and Ella Burton, of the Daniel R. Ryan company, were married on Sept. 6, at Herkimer, N. Y.

W. F. Rochester has returned to London after twelve weeks in South Africa with Ernest Searelle's London Opera company. Mr. Rochester produced five comic operas, three grand operas, and four musical comedies, among the latter being The French Maid. He will arrive in New York about Oct. 15.

Norbert E. Dorenti (Norbert E. King) and Clara B. Prae were married at Webster City, Iowa, on Sept. 9 The groom, a son of Grace Hezlep, and the bride are members of the Isaac Payton Comedy company. Beatrice Clifton joined the company on Sept. 19.

John Schore, a young Eastsider, had an epileptic fit at the People's Theatre last Thursday evening.

Augustus Cook, arrested on September 17 for stabbing his wife, was released last week under $1,000 bonds.

Rich and Maeder withdrew last week from the management of the Murray Hill Stock company, which will be continued by Frank B. Murtha and McKee Rankin. Franklyn Ritchie has resigned from the company to fill another engagement.

W. Louis Bradfield strained an ankle during the performance of In Town at the Knickerbocker last Wednesday evening, but was able to continue in the cast.

W. C. Carl, the organist, has returned after successful concert appearances abroad.

Robert Drouët will remain at the Schiller Theatre, Chicago, as leading man until the completion of the New Columbia Theatre in St. Louis, to which he has been under contract for some months. The management of the Schiller has persuaded Mr. Drouët to do this, being desirous that he should originate the leading part in the forthcoming production of Secrets of State. Mr. Drouët has been particularly successful as Captain Leoli in Fort Frayne during its run at the Schiller.

There have been one or two changes in the *Herald's* dramatic department recently. Mr. Garde has been promoted to a post on the Sunday issue Mr. White continues as dramatic editor, with Messrs. Hyde and the Reeds as assistants.

The Nancy Hanks company, headed by Marie Jansen and Frank Tannehill, Jr., returned to New York last Saturday, having been obliged to turn back from its Southern tour after playing Savannah, owing to the yellow fever quarantine regulations. The company was to have filled this week in New Orleans After reshaping a portion of the route the Nancy Hanks will go forth again.

Eva Selbie has resigned from The Strange Adventures of Miss Brown, to accept an engagement with Forepaugh's Philadelphia Stock company.

Sadie Stephens, supported by Osborne Searle, opened at Walpole, Mass., Sept. 16, in Oliver Byron's The Inside Track. By special arrangement only Mr. Byron's plays will be played during the season. Sam Myers is the manager.

In consequence of numerous inquiries, Mrs. Nelson Wheatcroft desires to state that she has no connection with the American Academy of the Dramatic Arts, or the present Empire Theatre School. Her institution, under the name of the Stanhope-Wheatcroft Dramatic School, of which she is directress, is located at 1440 Broadway, in the Holland Building, and the matinee performances with her students will be given in Hoyt's Theatre. The regular school term will open on Oct. 18.

A deal is nearing completion for the erection of a new theatre at Sixty-fifth Street and the Boulevard in this city. Louis W. Dinkelspiel, owner of the property, has declined to give the names of the promoters of the enterprise.

The Beasey Sisters announce that they have severed all negotiations with William Gavin as manager, but will continue their tour on the New England circuit.

Roland Reed's production of Sydney Rosenfeld's A Man of Ideas has been deferred at the Bijou until after May Irwin's engagement, which will commence on Nov. 15.

AT THE THEATRES.

Empire—The Little Minister.

Comedy in four acts by J. M. Barrie. Produced September 27.

Gavin Dishart	Robert Edeson
Lord Rintoul	Eugene Jepson
Captain Halliwell	Guy Standing
Lady Babbie	Maude Adams
Nelire	Margaret Gordon
Twaits	Frederick Spencer
Thomas Whamond	William H. Thompson
Rob Dow	George Fawcett
Micah Dow	Jessie Mackaye
Snecky Hobart	Wallace Jackson
Andrew Mealmaker	R. Peyton Carter
Silva Tosh	Norman Campbell
Sergeant Davidson	Wilfred Buckland
Joe Cruickshanks	Thomas Valentine
Nannie Webster	Jane Ten Eyck
Jean	Nell Stone Fulton

At the Empire Theatre last evening Charles Frohman presented Maude Adams for the first time in the city as a star at the head of her own company. The pretty playhouse was crowded by those who had observed Miss Adams' rapid rise to her present important position, and who were familiar with her repeated successes as the leading woman of John Drew's admirable company. The reception accorded to the new star amply testified the good will of the audience, and there were cordial greetings, too, for others in the cast who have earned places in the esteem of metropolitan theatregoers.

Everyone knew well the ability of Miss Adams and that of her company, and a very great share of the evening's interest centred therefore in the first New York hearing of J. M. Barrie's dramatization of his own successful novel, "The Little Minister," a story which has won a prominent place for its author in the ranks of the writers of current English fiction. There have been widely differing opinions as to the merits of Mr. Barrie's novel, and so there may be concerning his play, but it is well to note at the outset that he has seen fit to depart radically in the latter from the entire closing portion of the former, conceding apparently a very great deal to the presumable prejudices and practices of the stage.

The recitation of the play begins with the scene in Caddam Wood, where Gavin Dishart, "the little minister," meets Babbie, the gipsy girl. Babbie prevails upon Dishart to sound the horn and awaken the town. Then she dons hood and cloak, and when the soldiery arrives, by Dishart's silent acquiescence she introduces herself as the wife of the minister. At Nannie's cottage they meet again, and over the teacups the minister's heart is opened to Babbie. Instead of going to his prayer meeting, Dishart follows his gipsy enchantress, who has fled from the not entirely inexcusable prejudice of the local congregation. The scene shifts to the castle of Lord Rintoul. Even there the minister has been led to pursue the gipsy girl, and they declare their love, but the father's choice for his daughter intervenes. But the Scottish law provides that a man's acknowledgment of a woman for wife before witnesses constitutes legal marriage, and Babbie, cognizant of this, insists that the minister shall respect his avowal of the night in Caddam Wood. He hesitates, but consents at last, and to everyone's astonishment claims Lady Babbie as his wife.

The audience seemed minded to consider the play only upon its merits as a medium for the exploitation of the new star and, accepting such a basis, the thunderous applause might have greeted also a play far less attractive than is The Little Minister. Mr. Barrie has made probably a comedy quite as good as anyone else might have derived from his novel, but like many another dramatized novel, one who sees it, having read the book, is compelled inevitably to wonder whether one unfamiliar with the story might not find it difficult to understand. It is at times—especially at the outset—prosy and inactive, and it frequently verges upon incoherence. There may be small doubt that The Little Minister, presented by any but a company of sterling excellence, would fall altogether of its purpose. With the players rested chiefly the fate of the play.

Miss Adams, plainly nervous and visibly impressed by the ovation accorded her, gave life, color, and rare delicacy to the highly improbable Lady Babbie. Ever a sincere and truthful actress, she imbued the character with her own sweet, girlish charm and won the hearts and favor of her audience as she has done so often before. Her Babbie lacks utterly, and happily, certain distasteful elements which the book Babbie at times strongly suggested. It was a light, airy, restless child—rebellious yet never domineering; pleading rather than impertinent; and captivating when least to be expected. And the hearty applause which followed each new effort of the actress betokened her personal success.

Charles Frohman has given Miss Adams an admirable company. Robert Edeson, the new leading man, was painstaking and effective in the title part, a most ungrateful role. William H. Thompson, George Fawcett, and Thomas Valentine gave clever sketches as villagers of Thrums, and Wallace Jackson, R. Peyton Carter, and Norman Campbell were distinctly successful as the hard-sheiled elders. Jessie Mackaye played prettily the boy, Micah; Margaret Gordon was a dainty maid, and Kate Ten Eyck gave a lifelike impersonation of Nannie Webster. Eugene Jepson was a capital Lord Rintoul, and Guy Standing a properly rigid soldier. The rest of the cast was capable and effective, although the various Scottish dialects advanced would have puzzled a native of the land of the thistle.

The play was beautifully mounted and the stage was well managed.

Herald Square Theatre—The French Maid.

Musical comedy in two acts, libretto by Captain Basil Hood, music by Walter Slaughter. Produced Sept. 27.

Admiral Sir Hercules Hawser	John Gourlay
The Maharajah of Punkapore	Henry Leoni
General Sir Drummond Fife	Edward S. Wentworth
Charles Brown	Charles A. Bigelow
Jack Brown	Hallen Mostyn
Paul Leguire	Henry Norman
Monsieur Camambert	George Honey
Lieutenant Harry Fife	William Armstrong
Alphonse	Charles E. Sturgis
Dorothy Travers	Anna Robinson
Lady Hercules Hawser	Eva Davenport
Madame Camambert	Yolande Wallace
Marie	Leonora Gnito
Suzette	Marguerita Sylva

The French Maid, which has been given over two hundred times at Terry's Theatre in London, was produced for the first time in New York at the Herald Square Theatre last evening. It is essentially an up-to-date potpourri of singing, dancing, and Gallic nonsense. Basil Hood's libretto scarcely required anything akin to literary or dramatic genius, but it serves its purpose in that the dialogue is sprightly and to the point, while the humor, thank goodness, doesn't depend on British genius for its mirth provoking qualities, but is as light and airy as if it emanated from a French or American source. Possibly Mr. E. E. Rice has interpolated a few witticisms on his own account. The music supplied by Walter Slaughter is in keeping with the "light and airy" quality of the libretto. It is tuneful and appropriate. The song "'Twas Twenty-seven Bells by the Waterbury Watch," sung by Jack Brown in the first act, was composed by Donald MacGregor, while the words were contributed by Arthur Augustus Powers. The song and chorus called "The Admiral" in the same act, was also contributed by Messrs. MacGregor and Powers. E. E. Rice composed and William Burton wrote the words of the song entitled "Rhapsodie Table d'Hote," introduced by Charles Brown in the second act, and the song and chorus called "The Gay Gendarme" emanated from Herman Perlet and Henry Norman.

The trouble caused by the alluring and coquettish French Maid begins in the courtyard of the Hotel Anglais, in Boulogne. The English fleet has sailed into the harbor, and Admiral Sir Hercules Hawser, General Sir Drummond Fife, Lieutenant Harry Fife, and the Maharajah of Punkapore, who has been a guest of England and has been made an admiral and started on a long cruise so that the heads of the Government may be relieved of his company, arrive at the hotel.

Lady Hercules Hawser, who is awaiting her husband, and her niece, Dolly Travers, who is looking forward expectantly to a meeting with her sweetheart, Lieutenant Fife, are already there. Monsieur Camambert, the landlord, does not look with favor upon the advent of the gentlemen, for the reason that Madame Camambert had a former husband, a naval officer, from whom she had obtained a divorce, and Camambert, never free from a haunting fear that this former husband will return and rob him of his spouse, conceives a suspicion that Sir Hercules Hawser is the man.

The officers are admitted, however, and very soon encounter the captivating French maid, Susette. The Eastern prince and Harry Fife, who is unaware of the presence of Dolly in the hotel, make appointments to take Susette to a masque ball which is to be held that night. Susette boasts that she is going to the ball with an admiral, and Lady Hawser, hearing of it, suspects Sir Hercules, while Dolly suspects Harry Fife. Susette has two lovers, Charles Brown, the head waiter of the hotel, and Paul Leguire, a gendarme of physical prowess and a very jealous temper. Charles Brown desires to escort Suzette to the ball, but fearing the physical superiority of the hot-tempered Paul, arranges with his strong brother Jack, who is a sailor, to act as Suzette's escort. Jack, learning that the prince has an engagement with Suzette, persuades him to change coats, and Susette, caring more for a coat glittering with braid and brass buttons than anything else, accepts Jack's company. At the ball he encounters Paul, and there is trouble. Meanwhile the latter, in his official capacity, suspects Lady Hawser and Dolly Travers of being spies, and shadows them. As the result of this Lady Hawser imagines that an unknown admirer is pursuing her, and informs the landlord. The latter, ignorant as to who her husband is, believes that Sir Hawser is the annoying admirer, and has the waiters put him out of the hotel. This outline will convey an idea of the incoherent and loose jointed complications and entanglements of the plot of The French Maid.

The interpreting cast was of a high order of merit. Marguerita Sylva made a hit as Suzette, the titular role. Anna Robinson looked charming and acted delightfully as Dorothy Travers, but her vocal efforts were by no means remarkable. That is not to be wondered at, as Miss Robinson is an actress and not a singer. As a compromise, she might possibly be termed a singing comedienne.

Charles A. Bigelow, Hallen Mostyn, Henry Norman, and George Honey were all capital in their respective parts. Henry Leoni gave a telling character sketch of the Maharajah of Punkapore, and sang with artistic effect. Eva Davenport was most amusing as Lady Hercules Hawser, and Yolande Wallace was very good as Madame Camambert. John Gourlay, William Armstrong, Edward S. Wentworth, Charles E. Sturgis, and Leonora Gnito all made the most of the roles allotted them.

Florence Wells danced nimbly as the dancing chambermaid, and the Australian dancer, Sabaret, made a veritable sensation.

The chorus and ballet contained a large proportion of exceedingly pretty girls, and the costumes, designed by Will R. Barnes, were simply magnificent.

The scenery, which is credited to Frank Rafter and D. Frank Dodge, is artistic and picturesque, especially the setting of the second act reproducing the Gardens of the Casion in Boulogne.

The French Maid is fully as entertaining as The Girl from Paris, and is, therefore, likely to enjoy a prosperous run at the Herald Square.

Olympia—The Cat and the Cherub.

Play of Chinese life in one act by Chester Bailey Fernald. Produced September 20.

Wing Shee	Holbrook Blinn
Chin Fang	Richard Ganthony
Hoo King	Alfred Hastings
Wing Sun Luey	Edwin Morrison
Ah Yoi	Ruth Benson
Hwah Kwee	Alethea Luce
Hoo Chee	Grace Sheridan
One-Two (the cat)	By Himself

An audience that completely filled the vast music hall of Hammerstein's Olympia on Monday evening of last week witnessed the first production on any stage of The Cat and the Cherub, a play of life in the Chinese quarter of San Francisco. The audience applauded the efforts of a number of vaudeville performers who filled in the time between 8 and 10 o'clock, but it was evident that the Chinese play was the attraction.

As soon as the curtain rose, after some chilly Chinese music by the orchestra, there was a round of applause for the very effective setting, for which Robert Brunton, the scenic painter, deserves credit.

The little play is intended to show a side of Chinese character with which the average citizen is totally unfamiliar. Briefly told, the plot of the piece is as follows: Hoo King, a rich merchant, has a young son, to whom he is devotedly attached. Chin Fang, a common Chinaman, who keeps an opium den next door to the rich merchant's house, kidnaps the child, who always carries his pet cat in his arms. Wing Sun Luey, the son of Wing Shee, a learned doctor, starts out to find the child and run down his abductor. As a reward he is to win the hand of Hoo King's niece. Just as his suspicions lead him to Chin Fang's cellar, that gentleman has a few words with him and kills him with a swift and sudden blow from behind. The old father enters, sees his son's body and swears vengeance. Little later the mewing of the "good luck cat" reveals the hiding place of the little boy Hoo Chee, who is rescued by Wing Shee and restored to his father. Wing Shee meets Chin Fang a moment later, and having made up his mind that he is the slayer of his son he sets about the task of putting him out of the way. He enters into a conversation with him, and at an opportune moment stabs him and finishes the job by strangling him with his own queue. The footsteps of an approaching policeman are heard, and Wing Shee lifts the body of Chin Fang up, puts it in a sitting position, and, after calmly lighting his pipe, addresses some commonplace remarks to the corpse, while the policeman walks past in a leisurely manner and goes on his way down the street.

The scene was intensely dramatic, and when the curtain fell the applause was so spontaneous and hearty that the author came forward to bow his thanks and say a few words in reference to his work. He was made up as a Chinaman, and explained that he had to be on the stage to supervise things.

The play was acted in a very dignified manner. Richard Ganthony deserves special mention for his very effective work in the part of the villain, Chin Fang. Holbrook Blinn had several long speeches, in which there was an occasional dash of Chinese humor, which he delivered carefully. Ruth Benson and Alethea Luce did what little they had to do well. Little Grace Sheridan, the Cherub, and One-Two, the cat, had no lines, but they played their parts well.

Just before the play began, two real Chinamen passed up and down the aisles of the theatre with bunches of perfumed punk, which filled the whole house with its peculiar but not unpleasing odor. The play was produced under the direction of Holbrook Blinn and John H. Bunny. The incidental music, which is quaint and appropriate, was written by Edgar Stillman Kelly and N. Clifford Page.

Fourteenth Street—The Sign of the Cross.

Wilson Barrett's "religious" drama, The Sign of the Cross, so enormously successful in England, began its second American tour last evening at the Fourteenth Street Theatre, before a large audience. The company, an English organization, directed by William Greet, included a number of those players who scored successfully in the company sent to our shores last season, when the play was shown at the Knickerbocker Theatre, in this city, and in the principal cities east of the Mississippi.

The drama, while very successful outside of New York, did not draw as had been expected in this city, and its present production at a house catering to another, and a very different, class of patrons, will be watched with interest. Charles Dalton gave again his splendid impersonation of Marcus Superbus, one of the most admirable portrayals of the sort imaginable. Irene Rooke appeared as the heroine, Mercia, giving a performance more virile than that of Lilian McCarthy last year, and one not marred by monotony of utterance.

Ettie Williams, a young actress of unusual promise, proved a worthy successor to Alida Cortelyou as the pagan temptress, Berenis, and Marjorie Cavania duplicated Lotta Linthicum's dainty sketch as the light hearted Dacia. Gertrude Boswell repeated her remarkable characterization of the persecuted boy, Stephanus, thrilling the audience by the peculiar pathos and realism of her work, and bringing tears to the eyes of more than a few. W. E. Bonney appeared as Nero, G. R. Peach as Tigellinus, Marion Grey as Poppea, and Agnes Scott as Ancaria.

The play is noted for the same handsome mounting seen at the Knickerbocker.

Grand—Primrose and West's Minstrels.

There wasn't room enough in the Grand Opera House last evening to accommodate those who wished to see Primrose and West's Minstrels. Every seat was taken and all the standing room that the firemen would allow to be used was occupied by the admirers of this famous organization.

The first part served to introduce George Primrose and Joseph Carroll as endmen, with B. S. Carnes as interlocuter. Their jokes were all bright and nearly all new. These were interlarded between songs by Charles Weber, Ernest Tenney, George Wilson, Raymon Moore, and George Primrose, all of whom had to respond to generous encores.

In the second part Milt Barlow was seen in his Old Black Joe and other clever impersonations. George Wilson gave his laughable monologue; the Seymours did their acrobatic act, one of the best ever seen here; the Waterbury Brothers and Tenney gave a bright musical sketch; the Ben Mowatt Trio juggled clubs successfully, and the Quaker City Quartette pleased the audience with their songs.

Murray Hill—Led Astray.

The stock company at the Murray Hill gave a good performance of Led Astray last night before a large audience. Nance O'Neill was admirable as Armande. McKee Rankin was the Rodolph, and acted well, although weak in his lines. Andrew Robson was a capable George De Lesfarre, and Jane Holly, Lucille Verne, and Ellen Commens deserve mention for good work. The Danicheff will be played next week.

At Other Houses.

Manhattan.—What Happened to Jones will be removed from this house next week to the Bijou, being followed by The First Born on Oct. 5.

Bijou.—Roland Reed's engagement in The Wrong Mr. Wright will end next Saturday, What Happened to Jones following at this house.

Hoyt's.—A Bachelor's Honeymoon will be replaced next Monday by The Proper Caper.

Garden.—Sol Smith Russell has begun his second week in A Bachelor's Romance.

Fifth Avenue.—A Southern Romance will be succeeded next Monday by Richard Mansfield in The Devil's Disciple.

Broadway.—Francis Wilson is playing to large houses in his splendid revival of Half a King.

Casino.—The Belle of New York is announced to be presented for the first time this (Tuesday) evening.

Knickerbocker.—The London Gaiety company continues in In Town.

Garrick.—A Stranger in New York appears to have struck a popular chord.

Harlem Opera House.—The Lyceum Stock company returned to town last evening in The First Gentleman of Europe. To-night (Tuesday) the Mayflower will be given; Wednesday, The Late Mr. Castello, and for the remainder of the week, The Prisoner of Zenda.

Academy.—Nature continues as the bill at this house.

Daly's.—The Circus Girl has begun its sixteenth week to large audiences.

Columbus.—The Last Stroke has returned for a week in Harlem.

Wallack's.—Herbert Kelcey and Effie Shannon, in A Coat of Many Colors, will be followed next week by E. S. Willard in The Physician.

Star.—The Liliputians, in The Fair at Midgettown, are drawing immense audiences from the German population.

Metropolis.—Lewis Morrison began last night a week in the Annexed District, presenting his repertoire.

Lyceum.—E. H. Sothern continues in his new play, 'Change Alley.

People's.—McFadden's Row of Flats is the attraction at this house.

Third Avenue.—Two Little Vagrants attracted a large audience to this house last night, and promises to do a big business on the week.

BROOKLYN THEATRES.

Montauk—Margaret Mather.

After an absence of several years from the local boards, Margaret Mather made her appearance here last night in the picturesque revival of Cymbeline, made known by her at Wallack's last Winter. This play will be repeated afternoon and evening of Wednesday, and also on Saturday night. Leah will be seen on Tuesday and Friday, Romeo and Juliet on Thursday, and a matinee performance of The Honeymoon on Saturday. The advance sale indicates a week of large receipts. Colonel Sinn's next attraction will be The Sunshine of Paradise Alley.

Columbia—DeWolf Hopper.

The opening of the third engagement of De Wolf Hopper in the ever-welcome El Capitan in this place proved quite a stimulus to the attendance, which has lagged considerably of late at this establishment. Manager Harry Mann's next booking is The Whirl of the Town.

Grand Opera House—The Privateer.

The Privateer was given here before a large audience last night. Manager Frank Kilholtz will exhibit At Piney Ridge next week.

Park—Friends.

The deferred production of Friends proved to be in capable hands as given by the stock organization of this house. A brief bit of vaudeville by Pauline Van Arnold, Brandon and Regene, precedes the drama.

Gaiety—At Piney Ridge.

At Piney Ridge served to present the clever portraiture of Cindy by Georgia Waldron, which excited such favorable comment when done in the high-priced houses last season. The Geezer will follow.

Bijou—Sidewalks of New York.

The Sidewalks of New York is the bill here. Lillian Lewis in For Liberty and Love will follow.

Notes.

Reilly and Wood's big show is at Hyde and Behman's.

John W. Isham's Octoroons are at the Empire.

Robie's Bohemian Burlesquers are in evidence at the Star, while The Fugitive and The Knickerbockers are domiciled respectively at the Lyceum and the Unique.

DE MERODE'S DEBUT.

Cleo de Mèrode, the much-advertised French beauty with the wonderful hair, made her American debut last evening at Koster and Bial's. The house was filled with a typical New York first night audience of music hall patrons, who gave the young Frenchwoman a rousing welcome. Although she did not exhibit any great talent as a dancer, Mlle. de Mèrode proved at any rate that she is as pretty as her pictures, and in this way, at least, she made a hit. The Faust Ballet, Paula Del Monte, Lina Pantzer, and the other European novelties were well received.

WALLICK'S NEW PRODUCTION.

At the Lyric Theatre, Hoboken, last evening, Arthur D. Hall's new melodrama, A Guilty Mother, was presented by James H. Wallick. The play, handsomely mounted and well acted, is an unusually romantic affair, crowded with exciting incidents which follow upon each other's heels in quick succession. Eleanor Merron, an actress of versatile ability, plays the leading part admirably, and defers to external effects by dressing it handsomely.

GOSSIP OF THE TOWN.

The Macauley-Patton company, supporting Miss Ida Florence Campbell, opened a week's engagement at the Grand Opera House, Rochester, Pa., Sept. 20, to capacity, doing the banner business for the past two seasons.

A. H. Westfall will not manage A Paper City, but has associated himself with George A. Chenet in looking after the interest of Ferguson and Emerick in McNulty's Visit. Mr. Westfall will look after the advance work and Mr. Chenet will manage the company.

Adelaide and Leon Herrmann opened the season of the Crawford Theatre, St. Joseph, Mo., last Wednesday, to standing room.

James Devlin has closed with Daniel Sully, who has put on a new play affording no part for him.

John G. McDowell, stage-manager with A Breezy Time, has scored a hit in the role of Reuben Merrifield.

Edwin Gordon Laurence reopened in For Her Sake at Rochester last Thursday, scoring a strong success. The company opened last night at Pittsburg to a large house.

Kate Claxton will open at Cincinnati next week.

Charlotte Tittell arrived in town last Sunday from the West.

T. Henry French has the Paris Varieties success, Le Pompier de Service, to place in America.

Nature is booked at the Boston Theatre for Oct. 11.

The Manhattan Stock company left on Saturday for Norfolk, Va., where they opened last evening. After playing Richmond they will visit the large Southern cities, presenting The Banker's Daughter, Mr. Barnes of New York, From Sire to Son, Blue Grass, Wife for Wife, A Celebrated Case, and The Wages of Sin.

Margaret Mather was taken ill last week in Buffalo and did not play after Wednesday. Her company came on to this city on Thursday, playing Brooklyn this week.

DEATH OF BANCROFT.

Frederick Bancroft, the well known magician, died in Charleston, S. C., on Sept. 26 of typhoid fever. His real name was Frederick Bronson. He was born in Rochester, N. Y., in January, 1867, and when he had grown to manhood became a dentist. He was practicing in St. Paul, Minn., when he determined to turn his talents as a necromancer, with which he had frequently entertained his friends, to practical account. He made his professional debut as a magician on Oct. 19, 1895, in Orange, N. J., and under the management of E. L. Bloom had since appeared in New York and most of the other large cities of this country, winning general recognition as one of the cleverest performers in his line that ever entertained the public. Mr. Bancroft made an extended tour of India and the East in general in 1896, and returned with much novel paraphernalia and many new feats which he had learned from a close study of the performances of the Indian fakirs. Mr. Bancroft opened his last season at the Harlem Opera House, and from there went to Philadelphia, where he became ill. Dates in Virginia were canceled, but the tour was resumed at Wilmington, N. C. Thence he went to Charleston, and appeared at the Academy of Music last Tuesday. He was able to finish his performance only by the use of powerful stimulants, and immediately after the fall of the curtain he collapsed. He died at a sanitarium on Sunday. His remains will be brought to New York this week, and the Masons will make the arrangements for the funeral. Mrs. Bancroft has arrived at Charleston from the West, and will accompany the body to New York on Wednesday.

THE GEISHA MATTER.

Augustin Daly's representatives are leaving no stone unturned in their efforts to prevent the production of The Geisha by Sir William Jardine's company on the road. The play was given last week at several Hudson River towns, and at Yonkers the costumes were attached by Dorothy Morton, on a claim of unpaid salary, the performance being undertaken in makeshift costumes. The matter, it is expected, will be definitely settled this week.

Richard Dorney, Mr. Daly's manager, says that William Jardine and Mark Smith, who is the active manager of The Geisha company, now on the road, have no right to produce the play.

"The company now playing The Geisha," said Mr. Dorney to a MIRROR man, "is not under Mr. Daly's management. He has nothing whatever to do with it. It is producing The Geisha without his permission, and is thus violating the provisions of the copyright law. The status of the case is as follows: William Jardine produced The Geisha under contract with Mr. Daly last season, and the understanding was that the contract was to be renewed this season if all of its provisions were fulfilled. But they were not fulfilled, and in consequence Mr. Daly refused to renew the contract. Mr. Jardine had meanwhile gone to Europe and left orders with Mark Smith, an actor in the company, to assume the management and take The Geisha on tour this season. Mr. Smith proceeded to obey orders, and when Mr. Daly took measures to prevent the performances of the company Mr. Smith applied for a temporary injunction restraining us from interfering with the tour. This was granted pending the decision as to the status of the contending parties, for the reason that the courts dislike to do anything in restraint of trade or business enterprises on grounds of public policy. Enterprises that are carried on pending legal decision are subject to the laws, however, if the decision goes against them."

P. W. L. AFFAIRS.

A goodly number of members attended the Social Afternoon of the Professional Woman's League yesterday, and were entertained by a recitation from Olive Oliver, papers by Mrs. Philip Kingsley and Emma C. Claflin, and the music which is a special feature of these Afternoons. Among the guests of the afternoon were Martha Morton, Evelyn Durand, L. B. Durand, and Katherine Leslie, newspaper women of Toronto; Mrs. L. Gordon, Mrs. Claude H. Barto, and Mrs. Parks, ex-president of the Daughters of the American Revolution, and the president of the Macon, Ga., Woman's Club. Next Monday will be Literary Afternoon, of which Ida Trafford Bell will be the presiding spirit.

It has been said that not many of the members of the League are members of dramatic companies. A long list of League members and the companies they are in disproves this statement. THE MIRROR printed some of the names last week, and gives a few more to-day. Ramie Austen and Mildred Holland are with Two Little Vagrants, Minna Adelman, Julia Batchelder, and Ada Gilman with My Friend from India, Laura Alberta and Clara Coleman with the New Orleans Stock company, May Breyer with Margaret Mather's company, Myra Brooks with Charles Frohman, Jennie Christie and Loduski Young with The White Slave, Sarah Cameron and Louise Rial with Piney Ridge, Grace Huntington with A Puritan Romance, Hattie Crouch with the Washington Stock company, Mary Louise Clary on a concert tour, Camille D'Arville in Peg Woffington, Adelaide Fitz-Allen and Harriet Sterling with Robert Downing.

THE HENDERSON PRODUCTIONS.

Concerning the recent organization of the Interstate Theatrical Production company, Limited, by Charles H. Yale, William J. Gilmore, and David Henderson, Mr. Gilmore said last week to a reporter:

"The first move will be the revival of the famous productions of Mr. Henderson. The most magnificent of all his productions was The Crystal Slipper. This will be the first revival. It will be presented at the Philadelphia Park Theatre at a date yet to be decided upon in stupendous style. There will be three hundred people at least in the company. The others of Mr. Henderson's great successes will subsequently be revived on the same elaborate scale.

"Not only will there be revivals, but at least one, if not more reviews will be produced each season in the manner which has made Mr. Henderson famous. I have had wide experience with spectacle and extravaganza, while Mr. Yale, as proprietor and manager of The Devil's Auction and Twelve Temptations, has kept these productions thoroughly up to date. The statement that the Interstate Theatrical Production company was trying to secure the Great Northern Theatre in Chicago is erroneous."

A BACHELOR'S ROMANCE ABROAD.

Fred Kerr, of John Hare's company, writes from Glasgow: "We are just at the beginning of our Autumn tour. We produced A Bachelor's Romance in Edinburgh last week (Sept. 6) with very great success. Everyone seems delighted with it and with all concerned. Mr. Hare is excellent as David, and I think that Annette Comstock, who plays the girl, will become popular. She played a small part in Bootle's Baby eight years ago, when I was in New York." The cast of A Bachelor's Romance presents Mr. Hare as David Holmes, Mr. Kerr as Gerald, Frank Gillmore as Mr. Savage, Gilbert Hare as Martin, Miss Vaughn as Clementina, Miss Harvey as Helen Le Grand, Miss Cram as Harriet, and Miss Comstock as Sylvia.

A NEW PLAYHOUSE FOR TOLEDO.

Frank Burt will open about Dec. 1 a new fireproof theatre at Jefferson and Ontario Streets, Toledo. It will be built by the Ontario Building company, composed of Hon. Sam M. Jones, Mayor of the City of Toledo; T. H. Walbridge, Henry E. King, T. H. Tracy, and W. E. Terbune. The house will be known as Burt's Theatre, will cost $75,000, and will be devoted to legitimate dramatic productions, with vaudeville between the acts. Conductors on street cars will sell round trip tickets to the theatre, including admission, for 15 and 20 cents, with box seats at 25 cents, an idea which has proven so successful in Mr. Burt's management of the Toledo Casino. The seating capacity of the new theatre will be 1,400.

A NEW OPERA FROM BOSTON.

The Maid of Marblehead is the title of the opera which the Colonial Opera company will soon present on the road. It is the work of three Boston writers, William M. Browne being responsible for the book. Arthur May has written the lyrics and Edgar A. P. Newcomb composed the music. The scenery has been painted by the Castle Square Theatre artists, while Wolff and Fordham have furnished the costumes. A short tour of New England will precede the Boston run, to be inaugurated about Nov. 1. A. W. Campbell is the manager.

TABLED INDEFINITELY.

On Sunday the Central Labor Union discussed the complaint of the Manhattan Musical Union, who desired to have the Theatrical Protective Union suspended because it would not order a strike of the Fourteenth Street Theatre stage hands to compel the orchestra to join the Manhattan Musical Union. The decision was that the whole matter should be laid on the table indefinitely.

SAID TO THE MIRROR.

W. M. WILKISON.—"The announcement that Frederick Warde and myself had joined forces has brought us letters from nearly every prominent manager in the country. It is indeed flattering to note the interest manifested in Mr. Warde's new play, Iskander, which, I think, is going to prove very strong. It will certainly be given every advantage, as far as scenic embellishment is concerned, and being Turkish-Hungarian it gives almost unlimited opportunities in this direction. It seems strange that the life of such a distinguished soldier and patriot as George Castriot, or, as he was named by the Turks, 'Iskander,' should have escaped the notice of the dramatist until now."

DAVID J. RANAGE.—"Curse Payton telegraphs me to New Castle, Pa., to deny a report that this company has closed. I discharged three people for incompetency, and they may have started the report. Business has been better than either Mr. Payton or I expected, and I assure you every contract made will be filled."

THOMAS WHIFFEN, JR.—"Pray correct the impression that my father, Thomas Whiffen, is suffering with heart disease. He has had a relapse consequent upon the attack of typhoid fever which occurred last Spring. While it is true that his condition is serious enough to call my mother to England, he is not and never has been a sufferer from heart disease."

EDMUND LAWRENCE: "Some time ago F. C. Whitney engaged me to play Bidart, the role originated by Louis Harrison, in Lost, Strayed or Stolen. Contracts were closed and my rehearsals greatly pleased J. Cheever Goodwin, author of the play. I declined several advantageous offers, because I was to be featured in Mr. Whitney's production and was promised a starring tour next season. Then Mr. Whitney consulted the theatrical syndicate concerning bookings, and the syndicate, it is said, refused to book the play unless some one who had starred should enact Bidart, arguing that the play alone would not attract. Accordingly, Mr. Whitney signed Charles Dickson for the role and released me. I have by this means lost not only a part in which I feel that I might have made a strong success, but several other opportunities as well."

J. W. MCKINNEY: "Yes, I have fully recovered from the serious surgical operation performed upon my foot to counteract the effects of blood poisoning. The surgeons said that if I had not been in otherwise perfect physical condition I would not have recovered. One of the papers attributed my affection to wearing highly colored hosiery, and laid the hosiery itself to vanity. This was not so. I don't know exactly what caused the blood poisoning. Just before it developed I witnessed a ball game between New York and Brooklyn—that awful game that you remember. I think this was so bad that it poisoned me."

THE CALLBOY'S COMMENTS.

Now is the time when men of nerve
Set out the people's weal to serve,
And do their worst to work us;
And each projects, as well we know,
Some fearful, frightful, frantic show,
And bills it like a circus.

For open time they advertise;
With wool they fill each other's eyes,
And he is fly who conquers.
They promise wages rich and rare;
They start, and if the luck is fair,
They get as far as Yonkers.

Then, while the players on the stage
The yokels' gent e minds engage
With feasts of rhyme or reason,
The manager absorbs the coin
And hies him to the Tenderloin
To rest until next season.

Recent mention of the name of a certain actress has awakened in my supposed mind the memories of how this young woman and her husband agitated, a few years ago, a somnolent Jersey town. The young woman, who is better known in comic opera, was then playing the lead in a farcical comedy with a road company. The comedy had succeeded in New York with a stronger cast.

The husband, a New York amateur, had paid frequent visits to the peaceful Jersey locality to stage plays for the society amateurs of the place, and to play parts in those productions. He was acquainted with a young couple prominent in what was called the "society" of the town, and through their kindly offices was introduced as a great actor and accepted as such, although no member of the local company could act so badly as he.

It fell out that the company with which the young woman appeared was booked for the town in question, and the local young couple interested themselves in so far as to tell all their friends about it, and to engage a box for themselves. The actress and her husband knew of the enviable social position of their country friends and resolved to make the most of it. Accordingly they secured a goodly supply of postal cards, upon which were inscribed little messages something like this: "W. and I have a box for the performance of ——, at Music Hall, Tuesday evening. Hope to see you there. B. S."

The initials were those of the local society couple, and the cards, written in a feminine hand, were sent to all of their friends. The friends presumed, of course, that the request, although in extremely bad taste, had come from the S.'s, and the S.'s hesitated to deny for fear of blighting the business of the play.

A big house greeted the young actress, everyone—including the clergy—hastening to appear at the supposed behest of the society couple who were there in a box as advertised. Then came the dreadful play. It was a Frenchy farce, which, to avoid offense, needed to be well played, and it was not well played. A giddy dance that awed the clergy and others was followed by an interpolated inebriation scene, offered by the actress aforementioned, and this was the last straw.

The society couple hid in the uttermost recesses of the proscenium box, the more nervous persons fled in horror from the house, and the play ended in bitter silence. And then a heartless New York newspaper printed a funny story with the views of the clergymen. This was more than the local couple could endure, and they came out with a flat repudiation of the postal cards. Amateur performances in that particular town are not now coached by the husband of the young actress already mentioned.

Some time since my esteemed colaborer, the book reviewer of THE MIRROR, wrote about a little compilation entitled "Her Mash Letters," wherein were reproduced certain letters represented, no doubt truthfully, to have been received by an actress. My worthy colleague pointed out the fact that a majority of the communications set forth in the book were not "mash" letters at all, but he neglected to add that "mash" or not, they were all exceedingly interesting as indications of the peculiar effects wrought upon assorted human beings by the magical glamour of the stage.

Almost every well looking player whom I have had the pleasure to meet has had a fund of diverting stories about "mash" notes, and I have been privileged to read a number of these missives, which have been very amusing and, in a way, instructive.

It has appeared to me that some such communications might make very interesting reading for all of us, and I shall be glad to print any such that MIRROR readers may care to send me. Of course, signatures to notes would be omitted, and the names of those forwarding the curios would be suppressed as well, if so desired.

It seems to me that a highly edifying collection might be brought about, if only a few kind readers should care to help along the idea by sending on one or two specimen "mash" notes, and addressing The Callboy at THE MIRROR office.

When the first act was well along at a Broadway theatre the other evening an usher brought down two young men and gave them seats in the centre of a row directly in front of me. Then, standing in the aisle, at a distance of four or five chairs, the said usher sung out: "Fifty cents, please; a quarter apiece!" One young man looked around inquiringly, the usher repeated his remark in louder tones, and other persons in the row were troubled to pass along the half dollar demanded by the house employe. It was sufficiently annoying that one's enjoyment of a play should be interrupted by an usher's wail, but it was sadder still to see a half-dollar so shamelessly "knocked down" in a Broadway house.

Speaking of ushers, have you ever remarked the scorn in which these persons hold a patron who knows where to find his own chair? Nine times in ten, when one enters a theatre, the ushers are somewhere else, but if one knows the location of one's seat and sets sail for it, an usher is sure to give chase with wrath written all over his face. In my case the usher generally attacks me just as I have reached my chair, and sternly demands my coupon. He doesn't say so, but his scornful glance means: "What are you doing down here with that family circle coupon?" Naturally timid, I invariably quail before the usher's condemning eyes. Then, when I exhibit the right check, he pushes it back with the air of one who has saved another from a quicksand, and runs away with a look of honor vindicated. I think that I shall have a class for ushers at my Summer School for the Instruction of Theatre Employes in the Gentle Art of Common Civility.

THE CALLBOY.

ENGAGEMENTS.

George Paxton, for A Husband by Proxy.

Teddy Webb, for the Calhoun Opera company.

Edward Elsner, for Bells Out of Tune.

Henry S. Alward, as business-manager for Under the Red Robe.

Joseph H. Thayer, with Daniel R. Ryan.

John Dowd, with Elihu R. Spencer, to play Othello, Mark Antony, Bassanio, Mercutio.

Joseph O'Mara and Jerome Sykes, for The Highwayman.

For The Proper Caper: Thomas Burns, Henry Bergman, Robert F. Cotton, Charles Stanley, Frank Doane, Richard Bennett, Douglas Lloyd, Robert Jenkins, Amelia Bingham, Alice Fischer, Kate Meek, May E. Wood, Blanche Burton, Marion Berg, Myra Brooks, and Addie Klein.

Byron Douglas, for Secret Service No. 2 company, to play the role originated by William Gillette.

Louise Muldener, for Minerva, in A Bachelor's Honeymoon, at Hoyt's Theatre.

James Horner, for the lead in Two Little Vagrants.

Edith Craske, for Town Topics.

Charles Zimmerman, as musical director with Ward and Vokes.

Georgia Baker has joined Arnold Wolford, for ingenue and juveniles.

Alexander Kearney, with Wilton Lackaye.

Charles Lamb, for The New Wing, replacing Edward Wonn.

Lulu Klein, with Frederick Warde.

F. A. Yelvington and Joseph Tiler, for A Guilty Murder.

T. C. Hamilton, for Shall We Forgive Her.

Hannah May Ingham and Annie Wood, for Secret Service.

Joseph Wilkes, for Way Down East.

Amelia Bingham, with Charles Frohman.

Jane Eustice, for the English production of Madame Sans Gene. She is at present at her home in Elmira, N. Y.

Mr. and Mrs. H. E. Sears (Zelda Paldi) are with Sowing the Wind. This is Mr. Sears' second season with this attraction in the leading role.

John W. Slavin, for Biggs in the road company in The Circus Girl.

J. K. Emmet and Harry Clay Blaney, for Lost, Strayed or Stolen.

Louise McElroy, for A Bachelor's Honeymoon.

Alma Kruger, for In Old Vienna.

CUES.

Clara Hunter will leave the A Bachelor's Honeymoon company at the close of the New York engagement, Oct. 2. She has signed for In Gay Vienna, which will soon be on in New York.

Delphine Perrault has recovered from her recent illness. She will be seen at a coming production with the Murray Hill Theatre Stock company.

Geneva Parker has signed for The Messenger in Wang. She also understudies Prince Mytia.

John S. Terry will continue in his old part, Lawrence Patch, the leading comedy character in Fanny Rice's At the French Ball.

S. A. Schloss, manager of the Opera House, Wilmington, N. C., writes: "It is reported that the yellow fever scare has taken possession of the people over here, and that companies will have great trouble down here, and I would consider it a great favor if you would make correction. I had our Mayor wire Al. G. Field that there was no scare here, and attractions wanting to make changes in their routes can come into this city with no fear of trouble."

Vivian Bernard, who was seriously ill for several weeks at the New York Post Graduate Hospital, was so low yesterday that a consultation of physicians was deemed necessary. John P. Smith is also very ill at the same hospital.

Paul Arthur was to have sailed on Saturday to join George Edwardes' company in London, but will not depart on that date. Charles Frohman has secured Mr. Edwardes' permission for Mr. Arthur to remain here, and he will appear in the play which Mr. Frohman will produce at the Manhattan Theatre next Tuesday night in conjunction with The First Born.

Adele Purvis Ouri sails for England on the *Paris* next Wednesday. She is going to see her father, whom she has not met since she left England fourteen years ago. Miss Ouri was compelled to refuse a number of dates in this country to make the trip, but as her father is eighty-three years old and somewhat feeble, she was very anxious to see him.

The big living picture plant which has been a feature of the Keith houses for several seasons was sold outright to Colonel John D. Hopkins last week. He will put on the pictures in Chicago about Oct. 4. The Keith outfit was one of the finest ever put together for the purpose of showing living pictures.

Harriette Weems will consider offers from managers to originate leading roles in new productions. Miss Weems starred at the head of her own company last season.

Odell Williams is open for engagement from first-class attractions for the rest of this season. He may be addressed care of this office.

The Sisters Coulson are filling their second successful season with the Eight Bells company.

OBITUARY.

Professor Grenville D. Wilson died at his home, South Nyack, N. Y., on Sept. 21, of neuralgia of the heart. He was born at Plymouth, Conn., in 1851, and was widely known as a composer and music teacher, Madame Alhani having been one of his pupils. Of his compositions, "The Shepherd Boy" is perhaps the most popular.

Madame Louise Terry, mother of F. Marion Crawford, died on Sept. 24 at Rome, Italy, aged seventy-four years.

Frank J. McNally, one of the most prominent of Brooklyn's many clever amateur players, died in that city on Sept. 18.

Max Horter, well known as a musician with Tom Thumb, J. K. Emmet, the circus, and others, died at the Marshall Infirmary, Troy, N. Y., on Sept. 24. He was a native of Germany and came to this country eighteen years ago.

Married.

ALLEN—BURTON.—Harry E. Allen and Ella Burton, at Herkimer, N. Y., on Sept. 6.

DORENTI—PRAE.—Norbert E. Dorenti (Norbert E. King) and Clara B. Prae, at Webster City, Iowa, on Sept. 9.

Died.

BANCROFT.—Frederick Bancroft, in Charleston, S. C., on Sept. 26, of typhoid fever, aged 30 years.

HORTER.—Max Horter, at Troy, N. Y., on Sept. 24.

MCNALLY.—Frank J. McNally, at Brooklyn, N. Y., on Sept. 18.

TERRY.—Madame Louise Terry, at Rome, Italy, on Sept. 21, aged 74 years.

WILSON.—Grenville D. Wilson, at South Nyack, N. Y., on Sept. 21, of neuralgia of the heart, aged 46 years.

THE VAUDEVILLE STAGE

FRESH FROM FRANCE.

CLEO DE MÈRODE.

This is a picture of the French beauty who has been made famous by the newspapers. She has been specially imported by Koster and Bial, and will be the principal attraction at the big music hall in Thirty-fourth Street for several weeks to come.

Ever since her arrival, two weeks ago, she has taken up nearly as much space in the papers as the war in Cuba or the conflict between the forces of Tom Platt and Tammany Hall over the question as to who will be the next Mayor of Greater New York.

Mlle. De Mèrode's peculiar way of wearing her hair has caused a great deal of comment. The above picture shows it in all its perfection. It is reproduced here for the benefit of soubrettes who are now traveling in the wild and woolly West and who may not have an opportunity to see Mèrode in real life. Some of them may wish to spring a surprise on the farmers, by wearing their hair à la Mèrode, and they will have no difficulty in doing so if they copy the style from the picture.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

John Kernell heads the list this week. His assistant fun makers are the Adams Comedy Four in A Country Terror; Lizzie B. Raymond, comedienne; Lillie Western, musical expert; Van Leer and Barton, black-face comedians; Joe Welch, who sings coon songs in the Hebrew dialect; Charles and Bessie Gregory, equilibrists; Lawson and Ward, trick and fancy bicyclists; Stanley and Scanlon, musical specialty; P. J. Kenyon, hand-balancer, and Bonnie Goodwin, soubrette. An additional attraction is Winifred, the serpentine dancer, who displays some new effects recently imported by Joseph Menchen.

Proctor's.

J. K. Emmet, assisted by Anna Mortland, presents a new sketch called A Honeymoon in a Harlem Flat. The other entertainers are Lydia Barry, vocalist; the Three Lamonts, acrobats; Harding and Ah Sid, acrobatic comedians; the Golden Trio, comedy sketch; George W. Day, comedian; Riley and Hughes, plantation sketch; Vera King, dancer; Ford and Davern, comedy duo; Professor Waters, magician; Rio De Costa, bicyclist; W. F. Judge, acrobat; E. M. Hall, comedian, and Hyberta Pryme, soprano.

Pleasure Palace.

John L. Sullivan and his own company are here this week. Mr. Sullivan appears in a new sketch called Pleasures On the Ocean. The assistant entertainers are Pollie Holmes, "the Irish Duchess;" Begley and Lee, comedians; Darmody, club juggler; Saville and Stewart, acrobatic comedy duo; the Darling Sisters, serio-comics; Mlle. Oceana equilibrist; Petching Brothers, musical comedians; Fred Hart, descriptive singer, and Dollie Lafferin, acrobatic dancer. Mr. Sullivan appears in an afterpiece in which he does some athletic work.

Hammerstein's Olympia Music Hall.

The Chinese play, The Cat and the Cherub, is continued in the music hall bill. The olio offers Charles T. Aldrich, tramp juggler; the Three Rolos, aerial act; Robbins, trick cyclist; Cook and Clinton, rifle shots; Montgomery and Stone, negro comedians; Stinson and Merton, sketch artists; Carpos Brothers, boy acrobats, and Signor Quinto.

Koster and Bial's.

The music hall was reopened last evening with the American debuts of Cleo de Merode and Paolo Del Monte. The former, whose fame as a beauty and a dancer is world-wide, appeared in the Faust ballet from the London Empire. Mlle. Del Monte sang the songs which have won her great renown in Europe. The olio includes the Griffith Brothers, grotesque acrobats; Mlle. Rombello, who makes pictures in colored sand; the De Koch Troupe, acrobats, and Lina Pantzer, wire walker.

Weber and Fields' Music Hall.

The Glad Hand continues its run, with all the favorites in the cast. The olio is the same as last week, and includes Caron and Herbert, comic acrobats; Marie Loftus, comedienne, who is in her last week, and Alburtus and Bertram, club jugglers.

Keith's Union Square.

The feature of the bill is the presentation of Clyde Fitch's one-act play, Frederic Lemaitre, by Charles B. Welles, who is supported by Florence Brandon and Charles B. Hawkins. New scenery has been provided for the occasion. The Brothers Damm, English eccentrics, imported for the Keith circuit, make their first appearance in New York. A. L. Guille, the grand opera tenor, makes his New York debut as a vaudeville star. The other attractions are the biograph, Parker's dogs, John Le Clair, juggler; Hodges and Launchmere, colored performers; Fields and Wooley, Dutch comedians; the Clover Trio, vocalists; Arnim and Wagner, operatic travesty artists; the Three Graces, Hamilton and Barte, the Three Allens, and Du Crow and Du Wren.

The Burlesque Houses.

Miner's Bowery.—The Rose Hill English Folly company offers the current bill at this house.

The London.—Mlle. Ani's Monarchs make their first metropolitan appearance this week.

Miner's Eighth Avenue.—Fred Rider's Night Owls are entertaining the West Siders during the present week.

Olympic.—Weber's Parisian Widows is the attraction provided at this house for the amusement of the Harlemites.

LAST WEEK'S BILLS.

Keith's Union Square.—Henry E. Dixey continued during his second week to deliver his monologue with the same good results as before. He made a few changes and rang in one or two new jokes which were appreciated. A genuine treat was afforded the audiences in the comic jugglery of Charles T. Aldrich. From the moment he comes on until he leaves the stage, a space of not more than eight minutes, he works like a cyclone. The audience shrieked all through his act, and he had to bow several times at each performance. His turn is full of original ideas and little conceits which surprise the audience into laughter almost before they know what they are laughing at. It would not be fair to Mr. Aldrich to describe his act in detail, as there are conscienceless pirates in the business, especially among the jugglers, who would appropriate the ideas and work them over in a clumsy way, and then claim them as their own. Mr. Aldrich seems to be an originator, however, and the idea burglars will have to hustle to keep up with him. The Russell Brothers made their reappearance after a long absence, presenting their sketch of servant girl life. They introduced several new gags which are good. James now wears a short green silk dress cut very low, and both performers wear very fancy lingerie. This act never seems to grow stale, and the laughs were just as frequent and hearty as they were many years ago when the Russells made their first appearance. Gilbert and Goldie worked very hard, and succeeded in getting a good many laughs. Their encore is rather too long drawn out, and if they cut about half of it it would be much funnier. Carr and Jordan appeared in their familiar travesty, which has been brightened with one or two new gags. Herr Grais' baboon and donkey made their usual hit with the women and children. Lew Hawkins told some new gags and sang some songs which hit the popular fancy. Nellie Burt, a very graceful girl, sang coon songs and danced in a way entirely her own. J. Stuart Blackton, the cartoonist, drew some amusing sktches. Ford and Davern's coon sketch was very ordinary. The others who appeared were Hill and Whittaker, Whalen and Quinn, Mazziotta, and Franciola. A new view was shown on the biograph which ought to create a sensation. It was taken from a moving train near Haverstraw, N. Y. The scenery appears to be moving toward the spectator, until the mouth of a tunnel comes into view. The train plunges into the tunnel, and there is complete darkness for a few moments, then the end of the tunnel appears, and in a little while the open country is again seen. Other new views taken at Coney Island are very interesting.

Hammerstein's Olympia Music Hall.—The regular Fall and Winter season was opened here last week with great success. The feature of the bill was the new Chinese tragedy, The Cat and the Cherub, an account of which will be found elsewhere. The only novelty in the vaudeville bill was the American debut of the three Polos, bar experts, who gave a performance which astonished and pleased the audience. They are as good, if not better, than anything in the same line we have ever had here, and they were enthusiastically applauded. Stinson and Merton were in great humor, and their merry sketch caught on in splendid style. Mr. Stinson's unfailing good humor and his coat tail handshake kept the house in roars. Montgomery and Stone, with their wonderful exhibition of dancing, made a distinct hit. The Carpos Brothers did some excellent work in the acrobatic line, and won lots of applause. Fields and Woolley cracked some thick Dutch jokes, some of which were funny. Cook and Clinton, the expert female rifle shots, hit everything they aimed at, and were liberally applauded. Signor Zani Quinto continued to offer his operatic selections. The opening was very auspicious. The house was crowded, and the magnificent music hall never looked prettier. Mr. Hammerstein was here, there, and everywhere, wearing the smile of a man who is content in spite of worries. In the audience were Richard Mansfield, Teddy Marks, A. M. Palmer, and Cleo De Merode. Mr. Mansfield was enthusiastic over The Cat and the Cherub, and Teddy Marks said he intended to begin negotiations looking toward its production on the other side.

Proctor's.—Patrice presented her quaint and dainty sketch, A New Year's Dream, for the first time at this house, and of course made a big hit. She looked more attractive than ever in a new gown of pink brocade, prettily trimmed and cut very low after the manner of the times in which the lady in the picture lived. Patrice, who never seems to tire of her work, gave as careful a performance as she did when the sketch was given first at the Union Square. She was ably assisted by Roy Fairchild as the gay boy and James F. Whitbeck as the valet. The programme announced Alf Hampton as the author of the sketch. Laura Biggar and Burt Haverly, who have again joined forces, were very successful with their bright sketch, She Would Be an Actress. Mr. Haverly's impersonation of the manager is very good indeed, and Miss Biggar won encores with a song in which she was assisted by a boy in the gallery. Mollie St. Clair played what was supposed to be an Irish servant girl very badly. At one point in the piece she drops on her knees, crosses herself and begins to pray. This is in the worst possible taste, and ought to be cut out at once. There are certain things which should not be made light of even in vaudeville, and religion is one of them. Johnson, Riano, and Bentley made a big hit with their comedy acrobatic act, The Monkeys and the Farmer. The Clements Sisters, two dainty little maids, sang prettily and danced neatly. William Rowe, who, according to the programme, is direct from the Folies Bergeres, Paris, presented a novel dance, with a fountain of real water and some good electrical effects. Loney Haskell has improved his turn and put in some new gags. He would do well not to laugh at his own jokes, however. Millard and Alexander presented a sketch of the "Upper Ten and Lower Five" order, which was quite well done. One of them has a sweet and sympathetic tenor voice and won a good round of applause for his singing of "I Love You in the Same Old Way." Mudge and Morton did a refined musical and singing specialty, which met with approval. Klein and Clifton put a good deal of ginger into their sketch. Mr. Klein's Irish dialect is very bad, however, and he ought to change it for something with which he is more familiar. Ada De Marr sang "Enjoy Yourselves," to the great delight of the gallery gods. Fred W. Stevens and Lida Clark sang songs with the assistance of a stereopticon. Others in the bill were Frank J. Shea, the Three Mangeans, Tom Flynn, and the Reese Brothers.

Tony Pastor's.—Edward Harrigan received a rousing welcome at every performance last week. Thousands of his admirers came from all parts of the city to show by their presence and their applause that he still holds a warm corner in their hearts. He presented his sketch, Sergrant Hickey, in which he was seen at Proctor's some weeks ago. Harry Fisher, Dave Braham, Jr., Rose Braham, Hattie Moore, and M. Kierney assisted him. Lizzie B. Raymond, as exuberant as ever, bounced on the stage and sang five or six songs, including one written especially for her, called "You'll Soon Forget." The others were "There May Be Others Like Her," two Irish comic songs, and her old standby, "Mr. Johnson." The Silvers sang "The Organ-Grinder's Serenade," "Whisper Your Mother's Name," "A Picture of My Best Girl," and "Those Wedding Bells." The applause was liberal throughout the act. Williams and Adams made a hit with their comedy and dancing, but they ought to get a few new jokes. The Tally-Ho Trio spoiled the good impression they made in the beginning of their act by winding it up with a very vulgar gag. George Felix and John L. Cain were rewarded with laughter for their antics in a very grotesque sketch. Billy Carter, with his banjo and his budget of jests, helped the audience to pass a very pleasant twenty minutes. Others in the bill were McIntyre and Rice, Pearl McIntyre, W. R. Williams, and Murray and Alden. Some interesting views were shown on Lumiere's cinematographe.

Pleasure Palace.—Sam Devere's company furnished the entertainment, which was made up of a number of more or less pleasing specialties, and an afterpiece called The Peep O'Day Club. Mr. Devere and his banjo and his off color songs were in evidence, of course. Kathryn Rowe Palmer danced very gracefully. Hines and Remington presented their East Side sketch, which needs freshening up. There is a little too much of the James Russell imitation, and Miss Remington does not do it as well as she used to. Byron and Langdon did their amusing act, in which Miss Langdon's stockings play a very important part. Pearl Haight sang some songs fairly well. Johnson and Dean did their very lively singing and dancing act. It is full of vim and snap, and received more applause than anything on the bill. Les Glissandos, the musical clowns, made a hit with their comedy and music. Leonard and Bernard's act was rather stupid, and Weston and Beasley's was not much better. The afterpiece, which is called The Peep O'Day Club, is simply a revised version of The Silly Dinner. There is a "warning" in the programme which states that the dialogue, stage business and so on are original, legally protected and owned by Sam Devere. In connection with this, it may be stated that one of the "original" bits of dialogue runs as follows: "Heaven is my home." "Well, you're a long way from headquarters." Mildred Howard-De Grey did a "barefoot passion dance" in the glare of colored calciums. Not only were Mrs. De Grey's feet bare, but her legs as well, and she took good care that the audience should not lose sight of that fact. She is rather graceful, and her dance seemed to make a pleasing impression.

Weber and Fields' Music Hall.—The Glad Hand ran along and attracted full houses throughout the week. The comedians, Kelly, Dailey, Ross, Bernard, and Weber and Fields, have been working very hard building up their parts since the opening, and their antics are funnier than ever. Truly Shattuck replaced Gertrude Mansfield and Sylvia Thorne replaced Lillian Swain last week. Miss Swain is to have a new part written for her. The olio included Caron and Herbert, who received a hearty welcome; Marie Loftus, in her English songs, and Alburtus and Bartram, club jugglers.

Koster and Bial's.—The last week of the Summer season closed here on Saturday evening, and from this time on there will be a succession of foreign novelties on view. Wood and Sheppard made a hit last week with their musical comedy sketch, which is too well known to need comment. Acrobatic acts of various kinds were well done by Reno and Richards, the Herbert Brothers, and the Sankey Brothers. The Dunbar Sisters sung and danced, Nellie Seymour gave her character impersonations, Emma Cottrelly juggled neatly, and the Gotham Comedy Four presented a diverting turn made up of songs and comedy work.

OPENING OF THE HARLEM MUSIC HALL.

The Harlem Music Hall, which adjoins the Harlem Opera House, was opened last evening under the management of George W. Lederer and James L. Lederer. Benjamin Lichtenstein, the proprietor of the Opera House, has expended a large sum of money on the new hall, with very gratifying results. The interior has been modeled after the famous Imperial Theatre of Dresden, Germany. It has a seating capacity of 1,500, including twenty-four boxes, holding eight persons each. The hall is 75 by 150 feet, and the proscenium arch opening is 35 by 50 feet. The stage is fully equipped with all the latest improved scenic and electrical appliances. The boxes and balconies, instead of being supported on pillars, are hung on heavy steel rods from the roof. These rods are fastened to very strong girders weighing twenty tons each.

There is a spacious promenade back of the boxes, and a large supper-room, which will be kept open until 1 A.M. for the accommodation of the patrons of the hall and the theatre adjoining. The drop-curtain was painted by F. Gradt and Sons, and represents Cupids at Play.

Edward Harrigan and his company form the principal attraction for the opening week. The other features are Wood and Sheppard, Basco and Roberts, De Forrest and De Forrest, Mabel Russell, Joe Goetz, the Putnam Twin Sisters, Rosalie and Burt Jordan.

A private view of the new hall was given last Sunday evening, when a large number of invited guests were royally entertained and accorded the freedom of the house, which must rank as the prettiest and coziest of its sort in the city. The appointments and furnishings are luxurious and complete; the stage is commodious and supplied with every improvement, while there are spacious promenades, with the absence of any pillars to obstruct the view from seats.

"LONDON'S IDOL" ARRIVES.

VESTA TILLEY

"My word!"

This expression fell from the lips of Vesta Tilley, the Queen of the English music halls, as she tripped down the gangplank of the good ship *Majestic* on Wednesday morning last, and saw the army of reporters assembled to give her welcome, and incidentally to get her views on theatricals, the weather, the Mayoralty contest, and any other subject they might happen to think of.

"My word!" she said again, as her foot touched the dock and landed on a new five dollar bill, which somebody had dropped in his haste to pay his Dingley duties. L. C. Teller, who was in the act of shaking hands with Miss Tilley, saw the bill, picked it up, and holding it toward the singer, said "This is a lucky sign; you touch money as soon as you land."

"I don't want it," said Miss Tilley, with a smile; "give it to some one who needs it more than I do."

Mr. Teller looked around and handed the bill to a representative of the ragged edge of the fringe of society, who was standing near by, and then he and Miss Tilley and Mr. De Freece, her husband, began a struggle with the Customs officer to get possession of ten large trunks.

The official was very fat, and very important, and he asked so many questions about the male attire in the trunks, that Miss Tilley finally turned to him and said, "My dear sir, you seem very anxious to hold on to the clothes. Now, I'll tell you what we'll do. If you can wear them you can have them for yourself." The fat officer looked at the slim singer, and seeing the humor of the situation, hurried matters along as fast as the Dingley red tape would allow.

At 4 in the afternoon Miss Tilley received a representative of The Mirror at her apartments in the Hotel Imperial and chatted charmingly about herself and her plans. "Manny" Warner, Mr. De Freece, and Mr. Teller were on hand to lend an air of managerial dignity to the occasion.

"Of course, I am delighted to be in New York once more," said Miss Tilley, as she toyed with the diamond studded watch which Tony Pastor presented to her on her last visit. You know, I have been here twice before, and my experience on both occasions was so very pleasant that I don't feel at all strange at the prospect of facing an American audience. We had quite a rough passage, and although I was not seasick, I was a little bit frightened, I must confess."

"I suppose you have an entire new repertoire of songs," said The Mirror man.

"Oh, my, yes. Let me see, there are 'Algy,' or 'The Piccadilly Johnny With the Little Glass Eye,' 'For the Week End,' 'The Hoofless Duke,' 'Showing Aunt Matilda Round the Town,' 'Sweetheart May,' and a number of others. The only thing that worries me is that if the songs are successful they will be taken up by the American performers, and I shall not have a monopoly of them. Almost every one of my songs were snapped up the last time I was over, and I suppose the same thing will happen this time. You know in England a singer is protected by the law, and no one is allowed to sing a song which is the property of a performer unless consent is given in writing."

"How do you manage to get such good songs?" asked the reporter.

"Oh, I make my selections from thousands of manuscripts which are submitted to me every year. All the best song writers in London are constantly at work trying to fit me with new songs, and I occasionally secure a gem. It is very hard to find songs like 'My Friend the Major,' 'The Pretty Mademoiselle,' 'By the Sad Sea Waves,' and the others with which I have been so successful, but I have a wide field to select from, and I generally manage to keep my repertoire fresh."

"What have you been doing since your last visit to America?"

"Well, I have been playing in London and in the provinces. I play oftener outside of London than in it, as there is more profit in it for me. Mr. Arthur, the great provincial manager, recently offered me an eight years' engagement to play principal boy in the Christmas pantomimes which he will put on at his various theatres in Liverpool, Newcastle, Leeds, and other cities."

"Do you find your work fatiguing?"

"Well, it is not a sinecure by any means. I usually sing six songs at each performance, and as I make a complete change for each song, my turn takes almost an hour. I love my work, though, and never tire of trying to please the public, who have always treated me so kindly."

"How long will you remain in America this time?"

"Until next Summer. My contract with Weber and Fields is for eight weeks, and after I finish there I expect to play in other cities and travel as far West as Chicago, where I was very successful on my last visit, when I played for two weeks with Mr. Henderson."

At this point the hallboy announced the arrival of a number of reporters from the daily papers, so The Mirror man withdrew, leaving the charming little lady to the tender mercies of the scribes, who surrounded her and plied her with questions, the answers to which they felt would be of interest to their readers.

Miss Tilley is even more charming off the stage than on. She is a pleasant conversationalist, and has none of the affectations of the

average actress. She was more inclined to talk of her voyage and of her experience with the Customs officer than about herself. The picture reproduced above is her favorite photograph, and she selected it from fifty others especially for THE MIRROR.

Her engagement at Weber and Fields' begins on Oct. 4.

WILL MUSIC HALLS BE ABOLISHED?

A great commotion has been stirred up in the music hall world by the action of the police, who, acting on the complaint made by Charles Frohman that Oscar Hammerstein was violating the law by producing The Cat and the Cherub at Olympia, arrested him and the managers of every other resort in the city where drinks are sold while performances are being given.

There is an old law on the books which says that nothing but vocal and instrumental music is allowed in places where drinks are sold. This law has been allowed to drop out of sight, and the managers of the music halls have given elaborate productions of burlesques, and all sorts of vaudeville performances. This state of things might have gone on indefinitely if Mr. Hammerstein had not forestalled Mr. Frohman in the first presentation to a New York audience of the new style of Chinese drama.

The managers summoned to court besides Mr. Hammerstein were E. D. Price, business-manager of the Pleasure Palace; L. C. Teller, manager of Weber and Fields'; Alfred E. Aarons, manager of Koster and Bial's; Louis Waldron, of the Ice Palace; H. C. Miner, Jr., of Miner's Eighth Avenue Theatre; George H. Huber, of Huber's Museum, and the managers of the St. Nicholas Music Hall and of the Central Opera House.

All the managers were paroled in the custody of their counsel except Mr. Waldron, of the Ice Palace, who was held in $1,000 bail, as he was producing the opera Fra Diavolo and selling drinks to his patrons.

As the case against Mr. Hammerstein was the first and most important, decision in the others will be reserved until his is disposed of. The hearing in his case will be held before Magistrate Mott in the Yorkville Police Court to-day (Tuesday), at 3 P. M. As is well known, Mott is the most cranky and eccentric justice who ever sat on a police court bench in New York, and the chances are that he will decide the case in a very short time in whatever way he thinks is right.

As he was appointed by Mayor Strong, who has openly and in the plainest language declared his aversion to all music halls, the chances are that he will try to please his chief by deciding against the managers.

Kraus and Rubenstein, managers of concert halls on Fourteenth Street, were arrested at the same time as Manager Huber. Their cases came up before Magistrate Pool in the Essex Market Police Court on Thursday last. Emanuel Friend, representing Mr. Huber, in making his plea held that if his client had violated the law, the violation was of such a nature that it required civil prosecution by the Corporation Counsel. If the managers had exceeded the limitations of their licenses, they were liable to a money penalty and a revocation of the license. Magistrate Pool agreed with Mr. Friend in this view of the matter, and he discharged Huber, Kraus, and Rubenstein.

This decision of Magistrate Pool may have an important bearing on the other cases. The managers will be arraigned in three or four different courts, and if each judge takes a different view of the matter the legal complications will be increased tenfold.

Manager Miner, of the Eighth Avenue Theatre, has decided to obey the law. There will therefore be no more beer mixed with variety in his house. He will surrender his concert hall license and take out a regular theatrical license. There will be good long intermissions, so that the thirsty patrons can go out and fill up and get some fresh air to enable them to enjoy the latter part of the performance in comfort.

The other managers express a determination to fight the matter to the bitter end. The capital invested in music halls in New York amounts to over $6,000,000, and the men who own them do not propose to allow them to be closed up without a desperate resistance.

Manager L. C. Teller, of Weber and Fields', said: "If the law is declared effective we shall have to submit and stop the sale of drinks. At present we are awaiting the result of Mr. Hammerstein's case. It seems absurd and improbable that a law which, when passed, was aimed at concert halls of the lowest order, such as Geoghehan's and Harry Hill's, should be enforced against the vaudeville houses where high-class and reputable performances are given in an orderly manner before the best class of patrons."

Oscar Hammerstein was very busy when THE MIRROR man called, but he found time to say: "I am prepared to fight this matter to the bitter end. My lawyers have prepared the case carefully, and I shall put my trust in Magistrate Mott's good judgment. If the decision is against us we shall appeal to higher courts. I am surprised that the other managers have not joined hands with me so as to present a solid front in the fight. However, I have fought battles alone before this, and I can do it again."

E. D. Price, of the Pleasure Palace, said: "Mr. Proctor's view of the matter is that as the Pleasure Palace and other music halls have been licensed by the authorities, who had full knowledge of the sort of performances that are given in them, it seems ridiculous that they should try to curtail their privileges at this late day. Personally he is in favor of allowing all theatres to have buffets."

Alfred E. Aarons, business-manager of Koster and Bial's, said: "I have nothing to say in the matter, except that we are awaiting developments. Of course we are in hope that the decision will be in our favor, and that the old blue law, which was never meant for places like this, will not be enforced."

A NEW CIRCUIT.

The members of the Empire Circuit, comprising managers of several vaudeville theatres, held a meeting in Manager Fennessy's office in the People's Theatre, in Cincinnati, on Friday last. The business transacted was not made public. Those present were H. W. Williams, of Pittsburgh; J. H. Whallen, of Louisville; Drew and Campbell, of Cleveland; James J. Butler, of St. Louis; and Heuck and Fennessy, representing theatres at Cincinnati, Indianapolis, and Chicago.

GERRY AND THE "CHERUB."

Little Gracie Sheridan, who played the part of the Cherub in the first production of The Cat and the Cherub at Olympia last week, was replaced on Tuesday evening by a dwarf named Willie Platt, who was loaned to Mr. Hammerstein by the Rosenfelds, managers of the Lilliputians. There are no lines in the part, and the child is on the stage only a few moments, but Mr. Gerry decided that the Sheridan child was too young and the dwarf was substituted.

THE OPENING OF KEITH'S NEW ENTRANCE.

The opening of the new Tremont Street entrance to Keith's Boston Theatre took place on Saturday evening last. It was a gala night, and the chest of Edward F. Albee, B. F. Keith's general manager, swelled with pride as the throngs of handsomely dressed men and women passed through the doors and gave vent to exclamations of surprise and delight at the surpassing beauty of the new entrance.

There is nothing at all like it in this country, and it is doubtful if in any palace in Europe there is a hall and staircase which can compare with it in point of richness of decoration, not to speak of costliness.

To Mr. Albee is due the credit of causing this crowning glory of the most beautiful theatre in America to spring into being. His artistic eye watched every detail of its construction with the most jealous care. Night and day for months he has worried over color combinations and schemes for novel decorative effects, until finally he decided that everything was about as he wanted it.

The theatre itself is situated on the corner of Mason Street and an alley. The old entrance is on Washington Street, and although it is magnificent, Mr. Albee determined that the new one should surpass it in every way. He had carte blanche from Mr. Keith to go ahead, and expense cut no figure whatever. The building on Tremont Street, which faces the Common, was bought, and an entirely new structure was put up. Tremont Street is much higher than Washington Street, and it was necessary to have a flight of stairs, and also to construct a tunnel under Mason Street. The people enter on Tremont Street, go down the beautiful marble staircase, walk through a tunnel, and come out on a level with the orchestra floor of the theatre. The tunnel is roofed with mirrors, to give the impression of added height.

The most attractive part of the entrance is right inside the door. There is a balcony surrounding the stairway opening, and it is on the walls and ceilings of this that the decorations are most elaborate. A beautiful painting by Torjetti is set in the dome, and the gilding, tinting, and stained glass work harmonize exquisitely. Bric-a-brac and rare oil paintings by famous masters add to the effect, and when the shaded electrics shed their light over the place the scene is simply dazzling.

A more detailed description of the many beauties of the entrance will be given in next week's MIRROR.

A select party of New York newspaper men, including a representative of THE MIRROR, went over to Boston in a special car on Saturday with J. Austin Fynes, manager of Keith's Union Square Theatre in this city. The guests were treated royally, and everything was done to make their visit as pleasant as possible. Mr. Albee, Mr. Hodgdon, Mr. Bryant, and Mr. Keating looked out for the comfort of the guests, and seemed determined to make them realize that there were other places besides New York. A tally-ho ride through the beautiful suburbs of Boston on Sunday was thoroughly enjoyed, and the entertainment at the palatial new Hotel Torraine left nothing to be desired.

THE HENGLERS AGAIN IN PARIS.

Those clever little American girls, the Hengler Sisters, began a return engagement at the Folies Bergeres in Paris on Sept. 4. During their previous engagement they made such a hit that M. Marchand, the manager, gave them this return engagement, which is for three months. They are the stars of the bill, and the fact that they are Americans is noted on the programmes. They are the first performers to make a success in Paris with what is known as a "neat" singing and dancing act.

ILDA ORME SHOT.

Ilda Orme, the song writer, who is at present in London, was shot at by an unknown man as she was entering her home early in the morning of Sept. 18. According to her story, she was approached by the man, who asked for alms. She gave him something and he pulled a pistol from his pocket and shot at her. The bullet made a slight wound on her breast and glanced off. She says this attack is part of a persecution to which she has been subjected for ten years past by a millionaire lawyer of Boston.

NOVELTIES FOR PROCTOR'S HOUSES.

Among the European novelties secured by Manager F. F. Proctor are the Six Sisters Picchiani, marvelous acrobats, who sailed from Hamburg last week, and the Northern Troupe of singers and dancers, who will arrive this week. Both attractions will make their American debut at the Pleasure Palace on Oct. 4, and will afterward be seen at the Twenty-third Street Theatre.

VAUDEVILLE JOTTINGS.

The programme of the London Pavilion contains a notice requesting patrons to notify the management if they see any feature which they deem objectionable. It would not be a bad thing for some of our own vaudeville managers to take up this idea. If the audiences did their duty it would result in a general toning up of acts, and everybody would benefit by it.

The Metropolitan Three made the hit of the season at the Park, Brockton, Mass. On the closing night they were presented with floral pieces by the management. They were at Keith's Boston house last week.

Ophelia, the pet monkey, which used to sit up on a perch on the roof-garden of Olympia and amuse the audience with her antics, drowned herself in one of the little lakes last week. She probably grew lonesome, as the roof-garden was closed when the music hall was opened last week. She will be greatly missed, as she was sometimes a good deal funnier than the comedians who were paid to entertain the audience.

Felix J. Simmons, superintendent of the St. Nicholas Music Hall, and J. L. Marks, a ticket speculator, got into a row on Tuesday night last over a game of dice, and had each other arrested.

The Baroness Blanc is said to have made a hit at the Folies Bergeres in Paris. She has had her songs translated into French, and has been studying dancing with a famous ballet master.

Charles Leonard Fletcher has written another comedy-sketch, The Hasty Miss Hastings, which he will present in connection with A Lesson In Love, with Sylvia Lisle in the title-role.

Burt Shepard, the American comedian, was in Belfast at last accounts, and, according to the Belfast *Whig*, his jokes pleased the patrons of the house at which he appeared.

The Bland Sisters have resigned from the Rentz-Santley Burlesque company.

Emilie Edwards, the mezzo-contralto, made a very pleasing impression at Weber and Fields' Broadway Music Hall on Sunday evening last with her songs and original recitations.

Seymour Howe has recently introduced a new dance in his act which calls for some smart work in the acrobatic line.

Percy G. Williams, one of the proprietors and the manager of Bergen Beach, sails for France this week to sign contracts with the managers of the Paris Exposition of 1900 for the erection of "The Mystic Moorish Maze" and "The Pneumatic Chute," two of his inventions which have met with great success at Bergen Beach. He also hopes to secure some novel attractions for next season at his resort.

The American Comedy Four are at Keith's Boston house this week.

Tony Wilson, an English performer who does a smart clown act on the horizontal bars, has been engaged for the Keith circuit. He will make his debut at the Union Square shortly.

Servais Le Roy, conjurer and illusionist, who was over here about ten years ago with Herrmann's Trans-Atlantiques, will make his reappearance at Keith's on Oct. 4, and will afterward make a lengthy tour of the circuit. Le Roy's illusions are said to be very elaborate and attractive.

Riley and Hughes, who are at Proctor's this week, have had an offer to open in London next January with Moore and Burgess' Minstrels, but could not accept it owing to previous engagements on this side.

Pauline Von Arold is in the olio at the Brooklyn Park Theatre this week.

Selden and Wedgefuth's new song, "Life's Game of See-Saw," made a big hit in Boston last week as sung by the Dearing Sisters with the see-saw effect. It also made a hit in this city at Keith's Union Square as sung by Carrie Roberts. Little Kittie Rampone sings it with the accompaniment of her father's band and two children on the see-saw. The words of the song tell a very pretty little story, and the music is catchy. It will be a very popular song with the profession and the public.

Business-Manager E. D. Price, of the Pleasure Palace, is advertising John L. Sullivan by means of campaign banners, which proclaim him a candidate for Mayor of Boston.

Marie Loftus, who is now at Weber and Fields', will open at Proctor's Twenty-third Street house on Oct. 11.

The Two Lesswirs, ring performers, will shortly make their first appearance in New York in a new act.

Patrice will remain in vaudeville this season. She is having scenery and costumes prepared for a new act which will be put on in January. It is novel in character, but she will not say anything about it until it is ready for production.

William A. Lang has rejoined Bryant and Watson's American Beauties co. to do his original specialty Fluey Fluey.

The Nosses closed the season at Broad Street Park, Trenton, N. J., on Sept. 25, playing to over fourteen hundred people. This was their thirty-second performance in Trenton within a space of eighteen months. They have had several very flattering offers since their ad. appeared in THE MIRROR.

Hilda Thomas has entirely recovered from her illness, and is once more pleasing the public with her bright sketch, in which she is assisted by Frank Barry.

Frederic N. Blanc has had the decision in the case against his wife, the Baroness Blanc, printed for circulation among theatrical managers. By it she is forbidden to use the name of Blanc hereafter.

Mlle. Elsa Martens made her vaudeville debut last night at the St. Nicholas Music Hall.

Joy Schuyler is suing Manager Henry Leoni, who had the Ladies' Club Burlesque company on the road last season, for unpaid salary.

Jeannette d'Arc is suing Frederick Baer, of Brooklyn, for a week's salary. He refused to pay her because she would not sing on Sunday.

Florrie West and her husband, Harry Fairbanks, made up their quarrel last week at Keith's Boston Theatre, and the divorce proceedings have been abandoned.

It is rumored that Hurtig and Seamon will superintend the erection of a new music hall at Sixty-fifth Street and the Boulevard, which will be run under their management.

Hector and Lorraine failed to arrive in time to begin their engagement at Keith's yesterday.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Masonic Temple Roof Theatre: The doors of this popular resort will close 2. The profits have been greater than ever before, and Sosman and Landis are very much elated over their success. A good array of talent is offered this week. John W. Ransone is popular. "Jolly Josephine" Sabel sang a number of songs in her inimitable way. Eckert and Berg have been retained. Gertrude Warren, Meany and Lenora, Lelliott, and Bush and Lelliott completed the bill.

Hopkins' Theatre: Manager Hopkins, in keeping with his past good record, offered Morris' ponies; Mary Lane, Howe, Wall and Walters, Ford and Francis, Goldsmith Sisters, and Charles V. Seamon.

Chicago Opera House: Fred Hallen and Mollie Fuller are the top-liners. They appeared in a delightful one-act comedy entitled A Husband's Revenge, which has scored a big hit; George Fuller Golden, Lewis and Earnest, the Baggesens, Florence Bindley, Smith and Cook, Carrie Scott, Johnson, Davenport and Lorella Fay and Vedder, the Akimoto Japs, the Three Schuyler Sisters, Little Annie Inman, the Mullay Trio, and Henry Newman fill out the bill.

Olympic Theatre: Manager George Castle's bill included John T. Sullivan, supported by Elinor Barry and Sara Converse, Ed Favor, and Edith Sinclair, Adelina Roattino, Dixon, Bowers and Dixon, Fisher and Carroll, Fountain City Four, Dolly Davenport, Edgar Geyer, Smith and Fuller, Nate LeRoy, and Fields and Salina.

Haymarket Theatre: Manager Jay Rial has in his well selected bill the comedian George W. Monroe, Georgia Gardner, and Edgar Ely, the Four Angela Sisters, George H. Wood, John and Nellie McCarthy, Siegfried, Marian Ainsworth, Fordyce, musical novelty; the Aherns, Baby Lewis, Lew Wills, Mon and Goodrich, and Gilmour and Magee.

Clifford's Gaiety: Weber and Fields' Burlesque, The Girl from China, still holds the boards. Manager Clifford gave his patrons a big surprise by reducing the scale of prices to 10, 20, and 30 cents.

Sam T. Jack's Opera House: The usual ration of lively burlesque and several good specialties was offered. Orange Blossoms was repeated, with Mlle. Dika as the feature.

Ferris Wheel Park: The Brothers Larkey, Melville and Conway, LePetite Rhea, Lew Rose, Swain and Downey, Joe Doner, Kherns and Cole made up the bill for the eighteenth week at this resort. Manager

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2—LESSWIRS—2

Novel Ring Performers.

Address MIRROR.

Thomas Prior is now able to be around, and reports that his sprained leg is improving.

Chutes: The bill is made up of Avery and King, trapeze performers; James Collins, Arson and Ashton, acrobats; the Dayton Sisters, and others.

George E. Britton, whose clever impersonation of Vesta Tilley has made her a Chicago favorite, is booked for the circuit shortly.

Ad Carlisle, business manager for Harry Davis' Avenue Theatre, Pittsburg, Pa., has been acting in the capacity of manager of the Masonic Temple Roof Theatre for the past two weeks in the absence of Perry Landis, who is looking after affairs at the Pike Theatre, Cincinnati. Mr. Carlisle is also booking attractions for his Pittsburg house.

James F. Byth, a clever young man who is looking after the newspaper work for Clifford's Gaiety and Savoy, is also at the head of a booking agency, and has a number of good head-liners in his lists.

HARRY EARL.

PHILADELPHIA, PA.—The Arch Street Theatre, under the direction of Joseph Tressi, is now a thing of the past. Tressi worked hard to make it go, and during the Summer spent money in improvements, but since the Fall opening matters have been in bad shape, and broken down in health and pocket. Tressi has transferred his lease to a syndicate of New Yorkers, a Mr. Epstein being the manager, and the house will be reopened in October with Hebrew dramatic and operatic representations.

William J. Gilmore, Charles H. Yale, and David Henderson have formed a combination to produce spectacular plays and burlesques. The Crystal Slipper and Ali Baba will be revived by them.

A strong array of vaudeville artists are at the Auditorium 27-Oct. 2: Johnstone Bennett and S. Miller Kent in their success, A Quiet Evening at Home; Cora Routt in a budget of new songs, Gray and Conway, Judge and Watson, John Byrne, Hall and Ward, Charles and Mae Stanley, and Deranda and Breen, club jugglers. Tony Pastor with his own company follows.

Another great bill is shown at the Bijou Theatre 27-Oct. 2, including Henry E. Dixey, Lillian Burkhardt for second week in another new comedietta, Extravagance, in which she portrays an extravagant wife, introducing many laughable situations, ably assisted by Forrest Flood, who is rapidly recovering from his recent illness; R. J. Jose, tenor, assisted by a quintette of vocalists; Servais Le Roy, illusionist; new biograph views, De Bessell, modeler in clay; Reed Family, comedy sketch; Professor Doherty's poodles, Colby and Way, ventriloquists; the Maginlays, trapezists, and the Ventinis, hat spinners.

Fred Rider's Moulin Rouge Extravaganza co. opened to splendid business 27 for week at the Trocadero, which is now firmly established in public favor. The olio presents Harris and Walters, Gordon and Lick, Urbino Sisters, Jennie Bernard, Cooper and Stewart. For week of Oct. 4 Sheridan's City Sports. The May Howard New Extravaganza co. that played the Trocadero last week is one of the most attractive of its sort on the road this season.

The Lyceum Theatre have a first-class drawing card for week of 27 in the Rentz-Santley Burlesque co., well known for its many novel features and well costumed burlesques. Joseph J. Sullivan, Carrie Webber, the Engstrom Sisters, and Lottie Elliott head the bill.

The Gay Masqueraders are at the Standard Theatre week of 27 in a lively programme with good prospects. Zittella's English Prolicquers, after being announced for week of 20, failed to give the performance. Manager Jerome completed a house show from unemployed talent in town.

The Kensington Theatre announces for this week Zittella's Burlesque co., no doubt reorganized to play this engagement. Bookings here: Oct. 4, City Sports; Oct. 11, Rice and Barton's co.

The Lyceum and Standard Theatres are under one management, the Rentz-Santley co. playing this week at the Lyceum, go next week to the Standard; and The Gay Masqueraders, playing the Standard, jump next to the Lyceum. This insures combinations a sure two weeks' engagement.

The Engstrom Sisters, with the Rentz-Santley Burlesque co., do an unusually dashing singing act, being nightly rewarded with great applause and enthusiasm. They are strong favorites in Philadelphia.

S. FEINBERGER.

BOSTON, MASS.—Quite the most interesting thing that Boston theatregoers have seen was the unveiling of the beautiful new Tremont Street entrance to Keith's Theatre, which is described elsewhere in this issue. To signalize this opening week, the programme is made up of Pauline Hall, Arthur and Jennie Dunn, the biograph, Francesca Redding and Harold Hartsell, Sig Hassan Ben Ali's Arabs, Stuart Blackton, the Gloss, Manning and Weston, Lawson and Ward, Professor Struck, Lenton Brothers, the Silvers, Lazelle and Vernon, the American Comedy Four, Hill and Whittaker, and Carroll and Hindes.

Sam Devere's co. is at the Howard Athenæum this week presenting Devere, Mildred Howard De Grey, Hines and Remington, Leonard and Bernard, Bryon and Langdon, Johnson and Dean, the Glissandos, Weston and Beasley, Kathryn Rowe Palmer, and Pearl Haight. In the house olio are Troja, James Glenroy, Herbert and Candon, Walter J. Talbot, the Harmans, the Clifford Sisters, Mabel Craig, John B. Shepley, Ozau, Silvo, and the Sheerans.

In addition to the drama at the Grand, there is an olio furnished by Higgins and Leslie, Cupont and Marie, the Ryders, the Jacksons, the Craig Trio, Will and Katy Howard, and Thomas and Watson.

The Merry Maidens are at the Palace this week. The ad. says that prominent pebbles from the Vaudeville beach will appear in the olio. They are Lowry and Hanly, Gladys Van, Johnson and Rice, Sisters de Alden, Dave Marion, Fannie Vedder, Madden and Carren, and Cook and Holden.

At the Zoo this week Herr Granada still continues to walk the wire, and the other vaudeville features include James W. Bingham, Kitty Bingham, Kanwanura's Japanese Midgets, and others.

Irwin Brothers' Venetian Burlesquers at the Lyceum this week present Kiraify and his ballet, headed by Georgie Black, Nunn and Bradford, the Princeton Sisters, Dot Davenport, Leo and Chapman, the Sisters Monroe, Brooks and Brooks, and the Manhattan Comedy Four.

At Austin and Stone's this week the programme is presented by Hayden and Hetherton, the Ryland Brothers, Nellie Ashford, Marlowe and Plunkett, the Tanakas, Harry Bryant, Laible and Nelson, Woodville and Hall, the Clifford Sisters, Marie Edgerton, the Burnell, and the Preston Family.

Chrystal Duncan's Female Minstrels and Mackey and St. Croix's Comedy co. are at the Nickelodeon this week.

JAY BENTON.

PROVIDENCE, R. I.—S. R. O. was in order every night at the Olympic during the week 20-25, where Reilly and Woods' Big Show opened its season. The programme was one of the best, if not the best, ever seen in this city. In the co. are the Eldridges, Three Lane Sisters, Pat Reilly, Frobel and Ruge, Eulalie and the Three Sisters Franchonetti, Frank P. Bryan, Three Gardner Brothers, Brothers Deonzo, and the Six Parisians in a pretty dance. The finale brought out the entire co. in The Walks of All Nations. Manager Spitz's house co., headed by Minnie Cline, presented The Prima Donna's Lawn Fete, with specialties by Ward and Brown. It was a big bill and pleased everybody. For the week Oct. 27 the Four Cohans, Haines and Pettingill, Stewart and Gillen, McAvoy and Collins, Estelle Fuller, Collins and Ray, the Vinnette Trio, Little Egypt in The Silly Dinner, and the house co. in a new comedy.——Irwin Brothers' Venetian Burlesquers did a good week's business at the Westminster 20-25. In the olio Nunn and Bradford, Princeton Sisters, Dot Davenport, Leo and Chapman, Sisters Monroe, Manhattan Comedy Four, and Brooks and Brooks. The performance concluded with a musical burlesque called A Trip to Venice.——New York Stars and Steve Brodie Sept. 27 Oct. 2.

H. C. RIPLEY.

CINCINNATI, O.—Clifford's Gaiety Co. at the People's presented 19-25 His French Doll. There were forty people in the cast, headed by Barney Fagan. In the olio appeared Fagan and Henrietta Bryon, the Trocadero Quartette, the French Quadrille Dancers, and Paulo and Dika. The co. was up to the latest in every way. Flynn and Sheridan's Big Show next.

The same week Helen Russell's English Sports were at the Fountain Square. Two burlesques, entitled The Matinee Girl on a Lark and A Greased Greaser, were well acted. The specialists were Turner and Russell, the Taylor Sisters, Truehart and Watson, Clement and Marshall, and Rado. In Atlantic City follows.

The week of 25-Oct. 2 promises to be a record breaker at the Pike, with the following excellent bill, headed by Felix Morris and co.; Gus Williams, Countess Von Hatzfeldt, Margaret Welsh, Foy and Clark, Blackson and Burns, Walter Ellis, Leopoldine, and the marvelous biograph.

INDIANAPOLIS, IND.—Miaco's City Club began its annual engagement at the Empire 20, presenting two good burlesques and a fair olio. Madame May's First-Night is lively and introduces much new music. Bert Leslie and Carrie Fulton do a bright sketch, and Lew Palmer sings some old songs and gives some very realistic recitations. The closing burlesque is Mr. Paris at Niagara.

W. W. LOWRY.

JERSEY CITY, N. J.—Ed Rush's Bon Ton Burlesque co. was the offering at the Bon Ton 20-25, to big patronage. The performance is clean and gives satisfaction. The Matrimonial Bureau and Vassar Girls in Camp are the burlesques, handsomely costumed. The olio has Clarice Vance, Joe Nestor and Pearl Stevens, Isabel Demar and Anna Hill, Tony Kennedy and John Bryce, and A. C. Lawrence, a clever imitator. Bryant and Watson's American Beauties 27-Oct. 2. Sam Devere 4-9.

It is a pleasure to note a novelty and a success in the vaudevilles nowadays, and Clarice Vance, a capital singer of coon songs, is one. The lady is with the Bon Ton Burlesquers here at the Bon Ton, and is the hit of the show. She closes her engagement 25, and will rest for three weeks.

Joe Byron and May Blanch, of this city, go to the Bijou, Washington, D. C., Oct. 4, and the week after to Tony Pastor's, New York. WALTER C. SMITH.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Weber's Parisian Widows Burlesque co. opened their season 20-25 to good week's business, which the show merited. The performance is a straight vaudeville bill, ending with a burlesque. The scenery and costumes are far above the average. The co. is composed of Tenley and Simonds, Cosmopolitan Trio, Howard and Emerson, Burman Sisters, Boyce and Black, Letta Meredith, Lizzie Van, and Raymond Clarke. New City Sports 27-Oct. 2.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): The Greater New York co., which opened for a week 13, was canceled 15 on account of being so ordinary. The house was closed until 20, when Tom Nawn opened in Shanty Town, and it looks as if it might be the banner week of the season. The Nawns have struck a good thing, and Manager Fulgora has surrounded them with a good support, including C. B. Nelson, Joe Natus, Robert Evans, Dick Avoy, H. M. Lee, Mamie Milledge, and Alice McAvoy. The comedy is Irish from beginning to end, and is enlivened by singing and dancing. London Gaiety co. 27-2.——Gaiety Theatre (Agnes Barry, manager): The New White Crook, which opened 20, is crowding the house. In the olio are Agnes R. Behler, James Dixon, Murray and Murray, James Mardo, Brown and Valmore. The afterpiece is The Klondyke Millionaires. Al. Reeves' Burlesque co. 27-Oct. 2.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): Good business 20-25 with the Robinson's Minstrels, the Electric Trio, the Bison City Quartette, Barlow Brothers, William G. Cook, and Little May Hoey.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The principal cards at this house week of 20 were O'Lynn, Hall and O'Lynn, the Deagons, and the Three Ronaldos. Other participants were the Grossiers, Major Levoy, Cora Carman, Ethel Johnson, and Minnie Parker. Business fair.

MEMPHIS, TENN.—The Auditorium (Ben W. Stainbeck, manager): Taylor's Vaudeville co opened a week's engagement 20 to good houses, with Scofield and Clinton, Lou House, Frank Corner, Brace and Holden, Grace Cleveland and Reithofers, Tyrolean Yadlers, Peters and Green 27.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Week 20-25 Lillian Kennedy, Amy Williams, Russell and Russell, Tommy White, and Lillian Wesley. Business fair.

HAMILTON, O.—Globe Opera House (Connor and Smith, managers): Fred Rider's Moulin Rouge Extravaganza week of 20 to a fair house. Performance very good.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The City Sports gave good burlesque and vaudeville 20-25; business satisfactory. 27-2 Hyde's Comedians. Oct. 4-9 New York Stars.——Item: Manager Waldmann inaugurated a series of special ladies' matinees. The first was given 17, and proved a success.

MILWAUKEE, WIS.—Good audiences attended the opening performance of The White Elephant Extravaganza co. at the Academy 19. Gertie Harrington, Lafayette, the impersonator; Lamont and Love, Mable Hazelton, Cunningham and Grant, Tom Nolan, and Melville and Conway are in the co. The Twentieth Century Sports week of 28.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): London Gaiety Girls 20-25 presented a good show to good houses. Fulton Brothers, Eva Swinburn, and Raymond and West were good. The White Crook 27-Oct. 2.

BALTIMORE, MD.—Rice and Barton's Extravaganza co. gave two entertaining burlesques, Naughty Coney Island and McDoodle's Flats, to a large house at Kernan's Monumental Theatre tonight. In the olio are Barton and Eckhoff, Miles and Raymond, Frankie Haynes, Swan and Bambard, and the Hill Sisters. The May Howard Burlesque co. next week.

KANSAS CITY, MO.—The vaudeville bill at the Gillis, headed by Alice Raymond, drew moderate audiences 19-25. The Cherry Sisters are announced as a leading feature for week 27.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Clara Morris in Blind Justice was the feature 20-25, and frequently called out the S. R. O. sign. Lillie Western and Florrie West were also leading lights of an attractive bill.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and co., lessees): Manager Shea made his strongest bid yet for popular favor in the bill secured for week of 20, and the people turned out responsively. Francesca Redding and Harold Hartwell presented A Forgotten Combination. Others were McBride and Goodrich, Silvo, Annie Whitney, the Lamont Family, Glass Brothers, J. T. Donovan, the Lally Twins, and Mabel Macklyn.

BLOOMINGTON, ILL.—The Gaiety (Scott Lawrence, lessee and manager): Another week of good business closed 20. Ahern and Patrick and Swain and Downey made hits. Bill for week of 20 includes Morland and Thompson, Adams and Taylor, Amy and La Van, Scott Lawrence, and Novella and Guana.

AKRON, O.—Lakeside Casino (W. A. Robinson, manager): Vaudeville 19-25. Carmanelli and Lucille, McCawley and Galloway, Sam Drane, Mayfield and Lee; very fair performances to good houses.

LANSING, MICH.—Star Theatre (E. S. Valentine, manager): A poor variety bill was presented 20 and will run for a week; the redeeming features are Steiner and Baby Gale. City Minstrels 27-28.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): Elvira Francelli and Tom Lewis headed the list and made a splendid impression with their singing. The Sa Vans, John A. West, and the New York Trio were also in the olio. The season at this popular resort closes 26. It has been successful financially and artistically. Mr. Burke has proved a competent manager and deserves the highest praise.

ST. PAUL, MINN.—Straka Ladies' Orchestra and Lottie Ellis and Pete Smith at Straka's Tivoli are drawing a good business week 19-25.——The Palm Garden (A. Weinholzer, manager), presents a good programme week 20-25 to good business. The entertainers are Bob Grob, George Daventry, and Harry Heller.

TOLEDO, O.—Casino (Frank Bint, manager): The last performance of the season will be given 26. The co. appearing includes Iler, Burke, and McDonald, Bentley and Cameron, Jack Wolf, Carr and Ingram, Seamon and Monti, Teal and Baker, Mr. Wolfe. The season lasted nineteen weeks, during which over one million people have attended. Three hundred thousand of them were from out of the city. The season has been very successful.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Russell's Comedians to good and well pleased audiences 20-22. In the olio were Hasseler, Magin, and Conley, Miller Sisters, Leonzo, F. P. Russell and J. Marcus Doyle, the Patterson, Berry and Hughes, Parencello and Pisco, the three Zellas, and the cinecograph.——Wonderland (J. H. Moore, manager): Business first-class 23-25. The olio comprised Frank Moran, Fielding, Frensen, Lynch and Lewis, Holcomb and Cushman, and Fannie Misco.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Week of 13-19 Lillian Leslie and Don Cann, of this city, made a most pronounced hit in descriptive and character songs. Smith and Campbell were very funny; the Adolphi Trio gave us a clever horizontal bar act, and Professor Leonidas' trained cats continue to amuse new people. 21 Leola Mitchell, Stanley Whiting, and William De Mount.

VAUDEVILLE PERFORMERS' DATES.

Adelman and Howe—Exposition, Nashville—indefinite.
Aldrich, Charles T.—Olympia, N. Y., 27-Oct. 2.
Allens, Three—Keith's, N. Y., 27-Oct. 2.
Angela Sisters, 3—Haymarket, Chicago, 27-Oct. 2.
Ainsworth, Marian—Haymarket, Chicago, 27-Oct. 2.
Aherns, The—Haymarket, Chicago, 27-Oct. 2.
Avery and King—Chutes, Chicago, 20-Oct. 2.
Arson and Ashton—Chutes, Chicago, 27-Oct. 2.
Akimoto Japs—Opera House, Chicago, 27-Oct. 2.
Arnim and Wagner—Keith's, N. Y., 27-Oct 2.
Barry, Lydia—Proctor's, N. Y., 27-Oct. 2.
Baggesons, The—Opera House, Chicago, 27-Oct. 2.
Bindley, Florence—Opera House, Chicago, 27-Oct. 2.
Barry and Bannon—New Gilmore, Springfield, Mass., 27-Oct. 2, Keith's, Boston, 4-10.
Brandon and Hawkins—Keith's, N. Y., 27-Oct. 2.
Conway and Leland—Bijou, Worcester, Mass., 27-Oct. 2, Hyde and Behman's, Brooklyn, 4-9.
Cohans, Four—Olympia, Providence, 27-Oct. 2.
Cook and Clinton—Olympia, N. Y., 20-Oct. 2.
Clover Trio—Keith's, N. Y., 27-Oct. 2.
Clayton, Jenkins, and Jasper—Orpheum Theatre, Frisco, 27-Oct. 30.
Collins, James—Chutes, Chicago, 27-Oct. 2.
Carr and Jordan—Keith's, Boston, 27-Oct. 2, Howard, Boston, 4-9.
Costa, Rio de—Proctor's, N. Y., 27-Oct. 2.
Carpos Bros.—Olympia, N. Y., 27-Oct. 2.
Davis and Jerome—England—indefinite.
Damm Brothers—Keith's, N. Y., 27-Oct. 2.
Duncan, A. O.—Avenue Theatre, Pittsburg, 27-Oct. 2, Music Hall, Buffalo, 4-10.
Dayton Sisters—Chutes Park, Chicago, 20-27.
Doner, Joe—Ferris Wheel Park, Chicago, 27-Oct. 2.
Davenport, Dolly—Olympia, Chicago, 27-Oct. 2.
Dixon, Bowers, and Dixon—Olympic, Chicago, 27-Oct. 2.
Dunn, Arthur and Jennie—Keith's, Boston, 27-Oct. 2, Hyde and Behman's, Brooklyn, 4-10.
Day, Geo. W.—Proctor's, N. Y., 27-Oct. 2.
Del Monte, Paola—Koster's, N. Y., 27-Oct. 2.
De Koch Troupe—Koster's, N. Y., 27-Oct. 2.
Du Crow and Du Wren—Keith's, N. Y., 27-Oct. 2.
Eckert and Berg—Masonic Roof, Chicago, 20-Oct. 2.
Eldridge, Press—Avenue Theatre, Pittsburg, 27-Oct. 2.
Emmonds, Emerson, and Emmonds—Keith's, Philadelphia, 27-Oct. 2.
Emmet, J. K.—Proctor's, N. Y., 27-Oct. 2.
Fields and Wolley—Keith's, N. Y., 27-Oct. 2.
Ford and Davern—Proctor's, N. Y., 27-Oct. 2.
Favor and Sinclair—Olympic, Chicago, 27-Oct. 2.
Fisher and Carroll—Olympic, Chicago, 27-Oct. 2.
Fountain City Four—Olympic, Chicago, 27-Oct. 2.
Fields and Salina—Olympic, Chicago, 27-Oct. 2.
Foy and Vedder—Opera House, Chicago, 27-Oct. 2.
Ford and Francis—Hopkins', Chicago, 27-Oct. 2.
Frencella and Lewis—Opera House, St. Louis, Oct. 3-9.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gardner and Ely—Haymarket, Chicago, 27-Oct. 2.
Guille, Albert L.—Keith's, N. Y., 27-Oct. 2.
Graces, Three—Keith's, N. Y., 27-Oct. 2.
Gilmour and Magee—Haymarket, Chicago, 27-Oct. 2.
Geyer, Edgar—Olympic, Chicago, 27-Oct. 2.
Golden, George Fuller—Opera House, Chicago, 27 Oct. 2.
Goldsmith Sisters—Hopkins', Chicago, 27-Oct. 2.
Griffith Brothers—Koster's, N. Y., 27-Oct. 2.
Howe, Wall, and Walters—Hopkins', Chicago, 27-Oct. 2.
Hall, E. M.—Proctor's, N. Y., 20-Oct. 2.
Hallen and Fuller—Opera House, Chicago, 27-Oct. 2.
Harding and Ah Sid—Proctor's, N. Y., 27-Oct. 2.
Hector and Laurraine—Keith's, N. Y., 27-Oct. 2.
Hodges and Luchmere—Keith's, N. Y., 27-Oct. 2.
Hamilton and Harte—Keith's, N. Y., 27-Oct. 2.
Inman, Anna—Opera House, Chicago, 27-Oct. 2.
Johnson, Davenport and Lorella—Opera House, Chicago, 27-Oct. 2.
Judge, W. F.—Proctor's, N. Y., 27-Oct. 2.
King, Vera—Proctor's, N. Y., 27-Oct. 2.
Knoll and McNeil—Exposition, Cleveland, 27-Oct. 2.
Kherns and Cole—Ferris Wheel Park, Chicago, 27-Oct. 2.
Lewis, Baby—Haymarket, Chicago, 27-Oct. 2.
Le Roy, Nate—Olympic, Chicago, 27-Oct. 2.
Lewis and Earnest—Opera House, Chicago, 27-Oct. 2.
Lane, Mary—Hopkins', Chicago, 27-Oct. 2.
Lelliott and Bush and Lelliott—Masonic Roof, Chicago, 27-Oct. 2.
La Clair, John—Keith's, N. Y., 27-Oct. 2.
Lamonts, Three—Proctor's, N. Y., 27-Oct. 2.
Laurel, Lillie—Avenue Theatre, Pittsburg, 27-Oct. 2, Pike's, Cincinnati, 4-9.
Larbey Brothers—Ferris Wheel Park, Chicago, 27-Oct. 2.
McCarthy, John and Nellie—Haymarket, Chicago, 27-Oct. 2.
Melville and Conway—Ferris Wheel Park, Chicago, 27-Oct. 2.
McGuires, The—Olympic, Chicago, 27-Oct. 2.
Mullay Trio—Opera House, Chicago, 27-Oct. 2.
Morris Ponies—Hopkins', Chicago, 27-Oct 2.
Meany and Lenora—Masonic Roof, Chicago, 27-Oct. 2.
Merode, Cleo de—Koster's, N. Y., 27-Oct 2.
Metropolitan Three—Casto Theatre, Fall River, 27-Oct. 2.
Montgomery and Stone—Olympia, N. Y., 20-Oct. 2.
Monroe, George W.—Haymarket, Chicago, 27-Oct. 2.
Mora and Goodrich—Haymarket, Chicago, 27-Oct. 2.
Mimic Four—Gilmore, Springfield, 27 Oct. 2.
Newman, Henry—Opera House, Chicago, 27-Oct. 2.
Norman, Mary—Hopkins', St. Louis, 26-Oct. 2, Masonic Roof, Chicago, 3-9.
Pryne, Hyberta—Proctor's, N. Y., 27-Oct. 2.
Pantzer, Lina—Koster's, N. Y., 27-Oct. 2.
Prescott, Dudley—Bijou, Worcester, Mass., 27-Oct. 2.
Parker, Professor—Keith's, N. Y., 27-Oct. 2.
Quinto, Signor—Olympia, N. Y., 27-Oct. 2.
Rhea, La Petite—Ferris Wheel Park, Chicago, 27-Oct. 2.
Rose, Lew—Ferris Wheel Park, Chicago, 27-Oct. 2.
Roattino, Adelina—Olympic, Chicago, 27-Oct 2.
Ransone, John W.—Masonic Roof, Chicago, 27-Oct. 2.
Royce, Ray L.—Moore's, Rochester, 27-Oct. 2, Moore's, Detroit, 4-10.
Riley and Hughes—Proctor's, N. Y., 27-Oct. 2
Rombello, Mlle.—Koster's, N. Y., 27-Oct. 2.
Rolos, Three—Olympia, N. Y., 27-Oct. 2.
Robbins—Olympia, N. Y., 27-Oct 2.
Swain and Downey—Ferris Wheel Park, Chicago, 27-Oct. 2.
Sullivan, John T.—Olympic, Chicago, 27-Oct. 2.
Smith and Fuller—Olympic, Chicago, 27-Oct. 2.
Smith and Cook—Opera House, Chicago, 27-Oct. 2.
Scott, Carrie—Opera House, Chicago, 27-Oct. 2.
Schuyler Sisters, Three—Opera House, Chicago, 27-Oct. 2.
Seamon, Charles V.—Hopkins', Chicago, 27-Oct. 2.
Sabel, Josephine—Masonic Roof, Chicago, 27-Oct. 2.
Stinson and Morton—Olympia, N. Y., 27-Oct. 2.
Stanley and Jackson—Opera House, St. Louis, 26-Oct. 2.
Siegfried—Haymarket, Chicago, 27-Oct. 2.
Wills, Lew—Haymarket, Chicago, 27-Oct. 2.
Warren, Gertrude—Masonic Roof, Chicago, 27-Oct. 2.
Waters, Professor—Proctor's, N. Y., 27-Oct. 2.
Whiting, Stanley—Orpheum circuit, 20-Oct. 2.
Webb, Margaret—Avenue Theatre, Pittsburg, 19-25, Pike's, Cincinnati, 26-Oct. 2.
Willet and Thorne—Poli's, New Haven, Conn., 27-Oct. 2.
Wood, George H.—Haymarket, Chicago, 27-Oct. 2.
Zazelle and Vernon—Keith's, Boston, 27-Oct. 2.

MATTERS OF FACT.

Tennessee's Pardner opened at the Grand St. Paul, Sept. 19, to the house record for the season. The play drew to capacity during the entire week.

John W. Isham is expected to return to New York in a fortnight from England. Mr. Isham's Oriental American company is still successful in Great Britain. Isham's Octoroons will soon start on a Western trip with Charles H. Plummer as treasurer. This company enjoyed prosperous engagements at the Star and Empire theatres, Brooklyn.

Leon and Adelaide Herrmann are successful in the West. The critics praise the new magician, and Adelaide Herrmann has made a hit in the new spectacular dance she invented last Summer. All the artists who were with Herrmann the Great have remained with the present company. It was Alexandre Herrmann's wish that his company should be kept intact after his death, and Adelaide Herrmann, by her energy and pluck, has succeeded in maintaining the high standard of entertainment which her husband gave the public for so many years.

Howe and Hummel, attorneys for Augustin Daly, in an advertisement in another column warn managers of theatres that William Jardine and Mark Smith have no authority to produce The Geisha.

Theodore Hayes telegraphs from Minneapolis: "Tennessee's Pardner turned people away from the Bijou Sunday night."

The success of the W. G. Carleton Opera company in Philadelphia, judging from the press and other reports, seems to be an example of "Carleton redivivus," and the popular baritone has shown his hold on the public by attracting enormous audiences. S. H. Porter, manager of the company, draws attention to open time in the advertising columns.

H. A. Du Souchet's latest play, My Wife's Step-Husband, is said to have made an emphatic success in the Pennsylvania towns in which it has been tried preparatory to its coming to New York. Eva Vincent has scored a genuine success in the eccentric French dialect character part of Madame Augustine Du Pont, and her work has been warmly praised by the critics.

Siegel, Cooper and Company have bought Leontine Stanfield's new song, "She Showed Me Just So Much." It is the first song the firm has ever undertook to publish, and they expect to do wonders with it. It will be made a specialty in their musical department.

Billy Griffin, in A Thoroughbred, opened season at Sullivan, Ind., Saturday night.

The City Opera House, the only theatre in Port Huron, Mich., has some good open time, including Thanksgiving Day, for first-class attractions.

Harry Martell, manager of The South Before the War company, will direct the future tour of John Griffith. He will present Mr. Griffith in Faust, Richard III., and other classic plays. Managers holding time for Mr. Griffith should communicate at once with Mr. Martell.

"The Checker Board of Life" is the latest addition to popular songs. It is published by Robert Buechel, 1314 St. Ange Avenue, St. Louis, Mo.

Nebraska City, Neb., will have a new theatre, which is now being built at a cost of $25,000. It will be thoroughly equipped with scenery, properties, and accessories, and its other appointments will be of the best. It will be known as the Overland Theatre, and will be ready for opening Dec. 1. Carl Morton is the manager.

The management of Hennessy Leroyle in Other People's Money reports a very large increase over last season's receipts on return dates. This speaks well for the drawing capacity of the co.

Edwin Holt, who has been leading man of the Forepaugh Stock co., will fill a special engagement at the Girard Avenue Theatre, Philadelphia, playing Reuben Warne in The Lost Paradise for the week of Oct. 4. Mr. Holt has essayed principal roles with the Boston Museum co., Nat C. Goodwin, Mrs. John Drew, and others. He will be disengaged after Oct. 9.

Mervyn Dallas, who was eighteen months under Daniel Frohman's management, is located in Sullivan County, where he is doing literary work. He has not made any engagement for this season, and may be addressed in care of this paper.

Alfred Burnham, who has had a number of years experience as manager and actor in this country and England, is organizing a repertoire co. to play in small towns. Mr. Burnham requests managers having vacant dates to address him care of this office. The tour will commence Oct. 11.

Ward Rensselier, who has had ten years' experience in juvenile and heavy leads, is open for engagement.

The Marlowe Theatre, the only theatre in Englewood, the Harlem of Chicago, has been secured by C. G. Kingwill, who will present only the best of attractions at popular prices, Saturday matinee and night, and upon holidays. The Marlowe is a ground floor house with all modern appliances, capable of accommodating any traveling attraction, and is accessibly located in the centre of a population of 150,000. Open time may be secured by Manager Kingwill.

Julian Magnus, manager for For Fair Virginia, has Thanksgiving and Xmas dates open in the Middle Western States.

Mrs. Leavy runs a theatrical boarding house at 321 West Forty-fifth Street. It is conveniently located, being one block from Broadway.

"H. B. C.," advertising for an experienced agent, is a reliable New York firm, and can offer a good position to the right party.

Frank Rousseau is at liberty as comedian. He may be addressed Box 558, Pittsburg, Pa.

William Delke, Jr., who is an expert window letterer, wishes an engagement in this capacity with traveling attraction.

Eva Selbie has resigned from The Strange Adventures of Miss Brown company to accept engagement with the Forepaugh Stock company, of Philadelphia.

Pawtucket, R. I., is a good show town. Good attractions can still secure time from Manager A. A. Spitz.

The co-partnership which has existed so many years between Charles Murray and Ollie Mack will be dissolved Oct. 2. Mr. Mack will continue at the head of the Finnigan's Courtship company. Mr. Murray will leave the company and invites offers the rest of this season.

Ernest Rosé, pianist, wants engagement as musical director. His address is 606 East Division Street, Flat B, Chicago.

Mr. and Mrs. Frank L. Davis, having closed their cottage at Sayville, L. I., are in the city for the season.

Putnam, A Son of the Revolution, was presented by Robert Downing last season. As the public, however, prefer to see him in classic dramas he will let the play on royalty to responsible parties. He has costumes and music for the production.

Ray Allen, the danseuse, who has been seen in the Casino productions for the past several years, is open for New York engagements. She resigned from The Belle of New York for the reason that it contained no part suitable to her.

GERTIE REYNOLDS

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J. J. SPIES.

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REFLECTIONS.

Maude B. Hayes called at THE MIRROR office yesterday to say that she had done, upon order of Manager Frederick Renolds, eighteen dollars' worth of typewriting for Jean Renolds' tour. Mr. Renolds, she said, had paid her twenty-five cents for the work, and when she complained had offered her fifty cents more.

Hanlon's Superba played its ninth annual engagement at the Grand Opera House in Indianapolis last week, and Managers Dickson and Talbott write that it broke all records in the history of that house. "It was the largest week's business ever done at the Grand," they say, "thousands of people being turned away during the engagement."

A Ward of France will be the next attraction after A Lady of Quality at Wallack's.

Richard Mansfield will give the first performance of The Devil's Disciple at Albany on Friday night.

The Sign of the Cross company, which opened its season at the Fourteenth Street Theatre last night, is booked for a tour of thirty weeks, and will visit most of the large cities between New York and Kansas City. The company is nearly the same as that which presented it here last season. It includes Charles Dalton and Gertrude Boswell, the original Stephanis when the piece was played by Wilson Barrett's company for the first time in St. Louis in 1898. Clergymen were in evidence at the Fourteenth Street Theatre last evening, and one of the duties of the press representative of the company during the coming tour will be to call on prominent members of the cloth and explain the play and its purpose.

Leopold Jordan will leave New York this week to attend to the advance and press work of A Husband By Deputy.

An American comedy is being written for Daniel Frohman's Lyceum Theatre company by Reginald de Koven and Hobart Chatfield-Taylor, of Chicago.

On account of her inability to secure a suitable play, Anna Boyd has abandoned for the coming season her intention to head her own company. In the Spring she will visit Europe, and if successful in securing a play to suit her will carry out next season her original intention to star.

Jack Raymond, who has been engaged to play the title-role in Captain Jack, U. S. A., has been granted an absolute divorce on statutory grounds from his wife, Isabella F. Peck.

Murray and Mack will dissolve partnership at Toledo, on Oct. 2. They have starred for six seasons in Finnigan's Ball and Finnigan's Courtship. Murray will retire from the company.

Daniel A. Kelly will open his season Oct. 1. He will be supported by Ella Shields. The tour will be under the direction of W. L. Dobson.

Ione Chamberlin made her debut on the stage with Rice's Girl from Paris company No. 2. Miss Chamberlin comes from good old theatrical stock. She is a daughter of Emily Thorne-Chamberlin, and a niece of the late Charles R. Thorne. She is petite, pretty, and is the possessor of a highly trained soprano voice, which is sure to make itself heard on the comic opera stage. Friends in the theatre, on her first appearance, likened her unto Marie Tempest.

Florence Roberts has resigned from the Forepaugh Theatre Stock company and joined the stock company of the Théâtre Français, Montreal. She has been succeeded in the Forepaugh company by Eva Selby.

Fred Summerfield has joined the Lyceum Theatre traveling company.

The Cummings Stock company has gone to Toronto, Canada, for an indefinite period.

Charlotte Severson has succeeded Edith Totten in the Montreal Théâtre Français company.

Walter Fleming has resigned from The Girl from 'Frisco company, which will open at Saratoga on Oct. 4.

S. Francis Neville has joined Meyers' Dramatic company, presenting Oliver Byron's plays.

Hattie Melville has closed a four weeks' engagement with Daniel Sully.

DATES AHEAD.

(Received too late for classification.)

ELDON'S COMEDIANS (H. P. Franklin, mgr.): Wapakoneta, O., Sept. 27-Oct. 2, Marysville 4-9, Coshocton 11-16.

SOUSA BAND (Frank Christianer, mgr.): Scranton, Pa., Oct. 4, Wilkes-Barre 5, Williamsport 6, Elmira, N. Y., 7, Hornellsville 8, Bradford, Pa., 9, Buffalo 10, Pittsburg 11-16.

WAY DOWN EAST (Wm. A. Brady, mgr.): Portland, Me., Sept. 28, 29, Berlin, N. H., 30, Portsmouth Oct. 1, Haverhill, Mass., 2.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Red Bank, N. J., Oct. 1, Bridgeport, Conn., 4-6, Waterbury 7, Hartford 8, So. Norwalk 9, Willimantic 11, Wallingford 12, Bristol 13.

WARNER COMEDY (Ben R. Warner, mgr.): Perry, Ia., Sept. 27-Oct. 2.

BEACH AND BOWERS (A. J. Busby, mgr.): Austin, Minn., Sept. 30, Mason City, Ia., Oct. 1, Hampton 2.

DANIEL A. KELLY (J. L. Dobson, mgr.): Alexandria, Va., Oct. 1, 2, Fredericksburg 4, Waynesboro 5, 6, Blue Field, W. Va., 7-9, Pocahontas, Va., 11-13, Pulaski 14-16.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Crawfordsville, Ind., Sept. 28, Anderson 29, Indianapolis 30-Oct. 2, Columbus, O., 4-6, Dayton 7-9, Marion 11, Urbana 12, Piqua 13, Troy 14, Middletown 15, Richmond, Ind., 16.

THOROUGHBRED (R. M. Dear, mgr.): Hopkinsville, Ky., Oct. 5, Clarksville, Tenn., 6, Princeton, Ky., 8, Metropolis, Ill., 9, Paducah, Ky., 11.

MADELEINE (Jean H. Williams, mgr.): Albany, N. Y., Sept. 30, Syracuse Oct. 1, 2, Elmira 4, Corning 5, Erie, Pa., 6, Marion, Ind., 7, Ft. Wayne 8, Anderson 9.

FAUST BROS. VAUDEVILLE: Pueblo, Col., Sept. 27-Oct. 2, Dodge City, Kan., 4, Hutchinson 5, 6, Witchita 7-9, Newton 11, Emporia 12, Topeka 13-16.

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WILLIAM JARDINE and MARK SMITH have no authority to produce the musical play, "THE GEISHA," and all persons are hereby warned not to produce or permit any performance of "The Geisha."

The company now performing "The Geisha" under the direction of Mark Smith is not the original, and is in no way connected with Mr. Augustin Daly's theatres nor under his management.

Any one infringing on Mr. Daly's rights by giving or permitting a performance of "The Geisha" without Mr. Daly's consent, will be duly prosecuted for violating the copyright law.

HOWE & HUMMEL,
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GEORGE C. BONIFACE.

The poet who sang the praises of the old in those oft-repeated words, "Old books to read, old friends to talk, old wine to drink," might have added with appropriateness "Old players to act." If you doubt that time gives a mellowness and a flavor to art that nothing else can give, watch George C. Boniface act; and if you are interested in the old days of theatrical New York, have a talk, as did a MIRROR man, with Mr. Boniface, who is of both the present and the past, and is a very young old man.

His years are not a burden to him at all. They have neither dimmed his calm blue eyes nor put lead into his feet. Indeed, you would hardly believe in the existence of these years were it not for his snow-white hair and mustache, and for the reminiscences he will tell you of the good old days when the Park Theatre was in its glory and Chatham Street was the Rialto and Fourteenth Street was in the country.

Mr. Boniface lit his pipe when he began to talk, and, as the monologue went on, gazed earnestly into the slowly rising clouds of smoke, as if he could see there in the long past scenes he was describing.

"Do you want to go back to the very beginning of things? All right; the trouble commenced in 1833 on the corner of Broadway and Lispenard Street. That was where my infant wail first rose upon the startled air. As a small boy, I went in swimming in the canal, which still ran through a part of Canal Street, and strayed out into the country, as far as our present 'Tenderloin,' perhaps, to hunt squirrels and pick berries. One of my favorite haunts then was a room on the top floor of an old house at Canal and Elm Streets, where the Forrest Dramatic Association was wont to tear mimic passion into tatters. I had the freedom of the place, because my brother, Charles J. Boniface, who afterward became a prominent actor and was a leading man in Boston for years, was one of the ruling spirits of the club. My ardent desire to act in one of their plays was gratified once. I was cast for the part of Fleance, the boy in Macbeth, but was so badly scared that instead of answering 'The moon is down,' etc., when I got my cue, 'How goes the time, boy?' I ran down to the footlights, and cried to my mother, who was sitting on the front row of benches, to take me away. That was my first appearance on any stage, and it was not a howling success.

"After four or five years of retirement from the public gaze I emerged again as the office boy of the Olympic Theatre, of which Billy Mitchell was stage-manager and chief comedian. I was just beginning to aspire to be a man about town then, and you may be sure that I didn't neglect the theatres. Let me see; there were, as nearly as I can remember, the old Park Theatre in Park Row, Peal's Museum in Broad Street, Barnum's Museum in Ann Street, the Chatham Theatre, the Bowery Theatre, under the management of Tom Hamblin; the Olympic Theatre, the Vauxhall Garden, away up town at Eighth Street and the Bowery, and Niblo's Theatre and Garden. This was almost a suburban place of amusement then. The sidewalk in front consisted of one line of flagstone running through an expanse of dirt. The Garden was very extensive, and was an attractive place, as I remember it. The swells of the town came there the Summer evenings to show themselves, and flirt and stroll about among the fountains, and sit at the little tables drinking and listening to the music. Herr Klein, a great favorite there for a long time, used to walk the tight rope, and the Ravels gave their pantomimes. We had the 'continnous' in those days, too. Down at Barnum's they gave three performances every day, and on the Fourth of July twelve performances was the regular number. There was a difference between then and now, however. Mr. Barnum used to pay his people for each of the twelve performances, and thus on the Fourth they made four times as much as upon ordinary days.

"But, being an attache of the Olympic, which was built to take the place of the National after the latter had been burned down two or three times, I naturally spent most of my time there. It was a burlesque house, and no dramatic nor literary work was sacred from the hands of Billy Mitchell, who got up the burlesques, and was, besides, one of the best comedians this country has ever had. We presented in our own peculiar way most of the successful dramas and operas of the time, and when these failed us there were always the pieces of Mr. Shakespeare to fall back upon. Richard III. was Richard No. 3, and the scheming Gloucester was a stage-driver over the Broadway route from the Battery to Fourteenth Street. In our burlesque on Lord Byron's poem, 'Manfred,' the hero, instead of standing on a precipice with the intention of casting himself into the yawning chasm, stood upon the dirt piles of the excavations for New York's first system of gas pipes, which were then being laid. That's the way we localized; but it was real humor and not buffoonery that brought the laughs, and the lines were written with a swing and a rhythm that was very pleasing to the ear.

"We had a great company, too. Besides Mitchell, who, as I have said, was one of the best comedians I have ever seen, there were Mary Taylor, Mrs. Timm, and Miss Roberts, all of whom would be regarded as stars nowadays; and each had a strong and a jealous following among the boys of the pit. All the young men of the town who had spirit ran with one of the hose companies, and were in this way divided into factions, each of which had its favorite among the three principal ladies at the Olympic. The Forrest Guards were most loyal subjects of Mary Taylor; No. 3 Engine Company did homage to Mrs. Timm, and the Lady Washington, No. 40, contingent were proud to be known as 'Miss Roberts' boys.' If a member of any faction made a slighting remark about the queen of another faction the two would do fierce battle, and not infrequently in the theatre. But they fought with fists, so there was never any permanent injury done.

"The boys in the pit, who were not by any means roughs, used often to run the performances. I remember one night when Mr. P. in a Peculiarly Perplexing Predicament had been announced to be the programme, somebody came out and said that owing to the fact that Mr. Mitchell was ill it would be impossible to give the scheduled play, and Box and Cox would be substituted. This was received with a howl of disappointment, because Box and Cox had been the after-piece night after night, and the boys were tired of it, even if George Holland, the father of the Holland boys, was the comedian. The boys shouted their disapproval, but this did no good, and of one accord they broke into song—a Chinese ditty that had been sung in one of the burlesques, and that everybody knew. The actors gave up all attempts to speak their lines, and finished the performance in pantomime. One of the boys was put out of the theatre, and the next day it was rumored about that in revenge for this there was a plot on foot to break up the show that night. The boys assembled in great force, and so did the policemen of the town. The latter came in citizen's dress, but every one of them was known to the boys, and all were greeted with jeers and derisive shouts. When the performance of Satan in Paris began, and the swells in the boxes attempted to applaud, a great and general shout of 'Order,' 'Order,' went up from the pit. Then the boys began to take part in the dialogue, and were warming to their work when Billy Mitchell stepped down to the footlights. In an instant there was silence, and Billy made a little speech. He was a very clever man, and his appeal was so effective that when he had finished the boys hadn't a word to say for a moment. Then one big chap shouted: 'Well, put out the leather caps!' That started them all again; they rose from the benches, and said in unison: 'Yes; put out the leather caps!' Billy raised his hand again for silence, and said:

"'Gentlemen, I am very sure that there is no need here for officers of the law. I know you and you know me too well for that. The "leather caps" are here through no order of mine, but they are only human, you know, and they want to see this show. It would be rather tough on them to turn them out just as Satan is beginning to show his hand in Paris. Therefore, I think we may let them stay, not as policemen—not a bit of it—but merely as private gentlemen enjoying the play. Are we all agreed?'

"'Yes! yes!' came from all parts of the pit, and the performance proceeded quietly. I have related this little anecdote to give you an idea of the pit of those days, and the amount of tact necessary to manage it. An interesting diversion of the pit was 'tossing.' A boy on a back bench would say: 'Toss me,' and two or three of his companions would pick him up and swing him out over the heads of those in front. The latter, upon whose heads he had landed, would forward him with another swing, and, finally, he would arrive at the first bench, where he was privileged to stay as a reward for the hardships of his flight.

"All this time the one ambition of my life was to be an actor, and, when I was old enough I joined the Murdock Dramatic Association, some of whose members, among them Billy Florence, F. F. Mackey, and Maggie Mitchell, afterward became very prominent. After some experience in the Murdock I was offered an engagement with the stock company of the Holliday Street Theatre, Baltimore, and made my first professional appearance there as Captain Blenheim in The Rough Diamond. Three months afterward I joined the Pittsburg Stock company, which was under the management of Joseph Foster, who was such a great producer that he was known as the 'Napoleon of the stage.' In 1851 I appeared at the Richmond Hill Theatre, New York, with Mr. and Mrs. John Drew.

"The young actor was supposed to do everything in those days. He must be expert in pantomime and with the sword. He was expected to be a graceful dancer and a good singer. I couldn't sing, but I used to make great attempts in that direction. About this time I was engaged for the part of Herbert Carrol, a sort of fake prince, in The Wandering Minstrel, and one of the things the part called for was the singing of a serenade and twanging on a little guitar before the door of my lady love.

"'But I can't sing,' I told them at rehearsal.

"'Oh, yes, you can; all you've got to do is to make up your mind to it,' said Phillips, the manager.

"So the musical director sat down at the piano, and I began to sing. He stopped abruptly. 'That will never do in the world,' he exclaimed.

"'Oh, never mind; it will be all right tonight!' said Phillips, who was exceedingly fond of fun.

"Well, the evening came, and when everything was progressing most smoothly I came out with my little guitar and began to sing that serenade. It was so bad that the irate father of the girl rushed out and hustled the singing prince out of the neighborhood. This was entirely impromptu, but was one of the hits of the play.

"For the seasons immediately succeeding 1851 I alternated between Philadelphia and Pittsburg. I was a member of Jean Davenport's company about this time, and one night when she was appearing in London Assurance her Sir Harcourt Courtly suddenly failed her. I told the manager I could play the part. I was a tall, thin, and not too graceful boy at the time, and the manager looked at me and laughed, and shouted to Miss Davenport in a tone of derision: 'Here's a boy who wants to play the part.'

"'Well, let him try it,' she exclaimed, and I did. I have played the character so many times since that I have become known as a Sir Harcourt. I next went traveling through New York State, appearing in a wide range of characters. Then I opened at the Bowery Theatre as a joint star with George Arnold, playing Iago to his Othello. This was a very few years after I left New York a fledgeling, and when my old friends all came to see me and made a little tin god of me, I was quite proud of myself, you may be sure. I next went to Richmond, playing opposite parts to James H. Taylor, and was next in the support of Junius Brutus Booth as Ratcliff in Richard III. I was not given the part until the night before I was to play it, and was nervous at the prospect. I thought that I had it pretty well, however, until King Richard said to Ratcliff: 'How now? What news?' I should have answered: 'My gracious sovereign, upon the western coast there rideth a puissant navy,' etc. But my memory had deserted me; all I could say was: 'There's a big fleet coming up the bay.'

"My travels next took me to Cleveland, where I played leading juveniles under the management of John Ellsler. Then I went back to Baltimore, playing such parts as Romeo, Ingomar, Don Felix in The Wonder, and so on. Then I found myself in Richmond playing leading business under the management of Conklin and Moxley, in a company in which were Joseph Jefferson as low comedian, Edward Arden and Mary Devlin, who was afterward Mrs. Edwin Booth. Then I returned to the theatre of my debut, the Holliday Street in Baltimore, and there I played Iago to the Othello of Edwin Forrest, who came to Baltimore for the sole reason that the company there was composed exclusively of Americans. Mr. Forrest was very patriotic. I remember that on the morning of the first rehearsal all the members of the company stood in the wings holding their parts in trembling hands and eagerly running over the lines, so overawed and frightened did they feel at the prospect of meeting the great tragedian and so fearful were they of lapses of memory in their nervousness. I afterward played the opposite parts to most of Forrest's great characters, and played a number of times with E. L. Davenport and the elder and the younger Booth.

"At the Holliday Street Theatre I played the Armand to the Camille of Mathilde Heron in one of the first productions in this country of La Dame Aux Camelias. I had become quite a popular young actor with the ladies, and used to receive as many bouquets as did the star. Then I went to Philadelphia and joined the stock company at the Walnut Street Theatre, which had among its number Mr. and Mrs. John Drew, Peter Richings, and his adopted daughter, Caroline Richings, Mrs. Bowers, and Mrs. Conway. In the production there of London Assurance, I was cast for Dazzle and Peter Richings for Sir Harcourt Courtley. Mr. Richings asked me if I wouldn't change parts with him, as he had been playing Dazzle all his life. I agreed, and so it was that a young fellow of twenty-five played the elderly Sir Harcourt, and Richings, the veteran of sixty-five, played the dashing young Dazzle.

"I came back to New York about 1857, and appeared with Charlotte Cushman at the Winter Garden. She took a liking to me, and I went with her on tour. In Boston when we were giving Macbeth, and I was Macduff, the audience was very enthusiastic. Miss Cushman went before the curtain several times, and still the applause contanued. Miss Cushman hurried over to me, and exclaimed:

"'My boy, they want you.' She half led me out, and we made our bows together. My varying fortunes next found me in Boston in melodrama; then for a season as actor in the Old Bowery Theatre, and when the New Bowery Theatre was built I was manager of the old house in association with Mr. Allen. I next became leading man of the New Bowery, and during the four or five years of my connection with it played a very wide range of parts. In 1864 I started on a starring tour through the West in a full round of Shakespearean roles, and in 1865 opened at Macguire's Opera House, San Francisco, where I remained as a stock star for five or six months. Then I came back to New York, and played the leading juvenile part in The Black Crook, under the management of Jarrett and Palmer, and afterward did the same line of work in The Twelve Temptations.

"The Boston Globe Theatre was my next field of activity. I was leading juvenile and chief support of Edwin Forrest during his engagement there. One day Mr. Forrest was taken suddenly ill, and at 6 o'clock in the evening I was asked if I would play Richelieu in Forrest's place that night. I played the role. Then I went on a starring tour to Dublin, came back and opened about 1870 at Wallack's Theatre in the original production of Pygmalion and Galatea, originating the role of Pygmalion. I was also the original Micawber at Niblo's Garden in 1869, and the original David Garrick at the Broadway Theatre, New York. Of recent years I have starred in Soldiers of Trust, Micawber, David Garrick, The Streets of New York, Under Cover, and Rosedale. For three seasons, from 1889 to 1892, I was a member of the Boston Museum Stock company, and was in the original cast of All the Comforts of Home. And this brings us pretty nearly up to date. Haven't I told you enough? I have said more about myself than I ever did before at one sitting, and I should think you would be tired."

Mr. Boniface is now appearing with his wife, Nonna Ferner, in a sketch called The Green-Eyed Monster, which he invests with all the effectiveness of art ripened and developed by the playing of a most remarkable number and range of parts. One of Mr. Boniface's most recent successes was a Sunday evening of Shakespearean readings at a prominent New York vaudeville house. Mr. and Mrs. Boniface first gave a short dialogue from Romeo and Juliet, which Mr. Boniface followed by Queen Mab's speech, Othello's address to the Senate, King Lear's curse, the Seven Ages, and other famous passages. The readings aroused much enthusiasm, and proved that even the abused vaudeville audience can appreciate Shakespeare if he has proper presentation.

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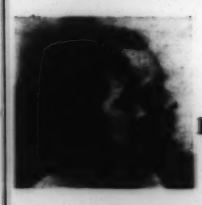

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THOMAS E. SHEA AT THE GRAND OPERA HOUSE.

Never in the history of the Grand Opera House, which has held many immense audiences, has so large a crowd of spectators gathered within its walls as that which assembled last night to greet Thomas E. Shea in his new American naval play "The Man-o'-War's Man." So great was the throng clamoring for admittance that Managers Piton and Brennan sent for an extra detail of policemen to preserve order.

On account of the crowd the curtain was delayed nearly half an hour, and finally rose on a handsomely decorated scene representing the Army and Navy Club of this city. The action of the play proceeded thence to Honolulu, Russia and Cuba, winding up with a realistic naval battle at Nicaragua. In this sea conflict the auditors beheld an American and Spanish vessel engaged in an exciting marine set-to, with the necessary adjuncts of booming of cannon, flashes of light from the guns and the crippling of the rigging of both vessels.

Mr. Shea scored an undeniable hit as Captain Conway. He has only been seen once before in this city, and it is safe to predict that after his success of last evening he will be a regular and welcome visitor to New York. His style is earnest, forceful and intelligent. Possessed of a degree of magnetism that few actors on the stage can equal, he had no difficulty whatever in winning his audience the moment he stepped upon the stage, and holding their attention until the final fall of the curtain.

Mr. Shea's support was competent throughout and especial hits were made by Henry Testa, Frank Bucquan, J. E. Gilbert, Miss Louise Brooks and Miss Rose Adelle.—*New York Journal.*

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